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SCENE I.
Princess Elizabeth ..... Nancy Price
Isabella ..... Juliet Mansel
Usher ..... Geoffrey Dunn
Two Gentlewomen .....
Margaret MacLeod, Jane Connard
Lieutenant of the Tower .....
Frank Randell
Sir Henry Bedingfield .....
Abraham Sofaer
Earl of Sussex ..... Henderson Bland

SCENE II.
Joan ..... Phyllis Thomas
Mall ..... Alice Wills
1st Merchant ..... Ivor Barnard
2nd Merchant ..... Walter Schofield
A Messenger ..... Herbert Whitman
A Priest ..... Guy Preston
A Puritan ..... Vernon Sylvaine
A Herald ..... Wallace Geoffrey

SCENE III.
Queen Elizabeth ..... Nancy Price
Mrs. Ashley ..... Katherine Pole
Isabella ..... Juliet Mansel

SCENE IV.
1st Courtier ..... Wallace Geoffrey
2nd Courtier ..... Herbert Whitman
3rd Courtier ..... Guy Preston
Robert Dudley (afterwards Earl of Leicester) ..... Tristan Rawson
Winchester ..... Ivor Barnard
Pembroke ..... Frank Randell
Northampton ..... Walter Schofield
Sir Francis Knollys ... Vernon Sylvaine
Two other Lords .....
Geoffrey Dunn, Deane Paul
Sir William Cecil (afterwards Lord Burghley) ..... Ben Webster
Queen Elizabeth ..... Nancy Price
Duke of Norfolk ..... Abraham Sofaer
The Speaker of the House of Commons ..... Henderson Bland

SCENE V.
Sir Henry Sidney ..... Henderson Bland
Quadra, Bishop of Avila (Spanish Ambassador) ..... Abraham Sofaer
Queen Elizabeth ..... Nancy Price
Robert Dudley ..... Tristan Rawson
Lady Sidney ..... Margaret MacLeod
Sir William Cecil ..... Ben Webster
Christopher Hatton ... Walter Schofield
Francis Drake ..... Sam Livesey

SCENE VI.
Vice-Admiral Sir Francis Drake .....
Sam Livesey
Queen Elizabeth ..... Nancy Price
Secretary ..... Henderson Bland
William Cecil (Lord Burghley) .....
Ben Webster

SCENE VII.
Sir John Harington ..... John Gielgud
De Maisse (French Ambassador) .....
Vernon Sylvaine
Sir Robert Cecil ..... Wallace Geoffrey
A Gentlewoman ..... Juliet Mansel
Queen Elizabeth ..... Nancy Price

SCENE VIII.
1st Maid of Honour .....
Constance Plummer
2nd Maid of Honour ..... April John
An Old Man ..... Ivor Barnard
1st Musician ..... Tristan Rawson
2nd Musician ..... Geoffrey Dunn
3rd Musician ..... Phyllis Thomas
4th Musician ..... Jane Connard
Servant ..... Herbert Whitman
Elderly Man ..... Frank Randell
An Older Man ..... Abraham Sofaer
Robert Carey ..... Vernon Sylvaine

Miss Gwen John's chronicle play in eight scenes was published some time ago under the title of "The Prince" in the Drama League series. The authoress is better known for her short plays, many of them written in the Derbyshire dialect, four, entitled "Plays of Innocence," being included in a volume recently published by Messrs. Ernest Benn, Ltd. Some of these plays, and others, have been produced by various Societies, and notably one remembers the graphic little incident, "On the Road," that was seen at the Forum Club in 1920, and noticed in these columns.

Miss John is happier in these little vignettes of life than in the more ambitious rôle of dramatic chronicler. In "Gloriana" she has attempted to depict certain important phases in the life of one of the greatest figures in English history, Queen Elizabeth, and if she has failed to convey much of the fine imperiousness and the outstanding personality of her subject, one can say that the failure is not an inglorious one. Her canvas is a large one. It ranges from the time the Princess Elizabeth was imprisoned in the Tower to her death at Richmond. And throughout the eight scenes the tone is doleful, with Good Queen Bess often on the verge of tears. This is the mistake of the play: it has stressed the sorrows and trials and troubles of the great Queen to the exclusion, almost, of the things that have made her reign so memorable. A great deal is made of her love-affairs and also of the anxiety of the Lords and the Commons for her to marry. One of the best scenes is in the Council Chamber at Westminster (although this has many long and prosy passages), when the Speaker of the House of Commons and certain of the Lords exhort their sovereign to ensure the succession by taking a husband. Here it would seem a good opportunity for drama has been missed, for one of the Lords, referring to the necessity for an heir to the throne, says that the Queen's mission is "to be a link for Princes." One imagines that the Elizabeth of history, than whom no Prince ever had a firmer conception of her rights and duties as a ruler, would not have taken this notion of her place in the world so calmly and easily as Miss John makes out.

The friendship between the Queen and the Earl of Leicester, of which a good deal is made, is curiously lacking in interest. It is at the Council that Dudley (who afterwards became the Earl of Leicester) hears of his wife's death. Eighteen months later the Queen more than suggests that if he were to offer to marry her she would accept his proposals, but Dudley, although he appears to return her affection, turns the idea aside. The whole of this episode is vague. A trifle clearer, but hardly more interesting, were the long scenes—notably the one with the Spanish Ambassador—in which the Queen is importuned to marry the foreign Eligibles. It was a relief to get to Francis Drake in

(Continued at foot of col. 5).

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THE CO-OPTIMISTS.

Eleventh New Programme.

There are slight departures from tradition in the new programme presented by the Co-optimists at His Majesty's Theatre on Tuesday of last week, for one or two of the settings are more elaborate than before. This is due, as genial Mr. Burnaby said, to the influence of the theatre! However, the delightful impromptu air remains about the show and this much can be said about the bulk of their programme—the most successful items are those in the more familiar Co-optimist vein. For instance, the tennis medley, one of the few things left over from the last bill, is much more amusing than the new Roman "semi-finale," "A land fit for Neros to live in," and Mr. Gilbert Childs' song, "The rich man drives by in his carriage and pair," one would not exchange for half a dozen elaborately staged scenes.

The Co-optimists are at their best when they put on sailors' hats and become rollicking jack-tars in a jiffy. Miss Betty Chester has a good song called "Good Morning," in which the male members of the company form the chorus in the usual way. It is great fun, especially the charade-like scenes from Naval history at the end. A little later they all become pirates—with the aid of slipped-on jackets—and give a gentle burlesque of "Peter Pan" following "The Pirates Lullaby" sung by Mr. Melville Gideon at the piano. Both of these items have a homeliness, a sort of Christmas-party feeling, that is one of the secrets of the continued attractiveness of the company.

A novel idea has been struck in "Breakfast 'Time'" in which a three-round domestic contest is fought between Mr. and Mrs. John Smith, an average married couple of Suburbia, with Mr. Davy Burnaby as the butler referee. Three breakfast quarrels are cleverly and wittily fought out in the ring by Mr. Austin Melford (who is the author of the sketch) and Miss Betty Chester. In "Pig Tail Alley" Miss Chester is able to exhibit her skill as a character actress. There is an amusing sequel to a prettily rendered dance scena in which Mr. Stanley Holloway and Miss Anita Elson figure, when Mr. Childs and Mr. Burnaby also "Pass the Time Away" a trifle more grotesquely. Mr. Holloway has a couple of new songs in "The 8.15" and "A Rolling Stone," to which he gives spirited renderings, and Mr. Melville Gideon's tuneful numbers at the piano are, as usual, very popular.

Mr. Austin Melford diverted the house on the first night by enquiring what the Government did with all the income tax he owed, and Mr. Burnaby's complaint about being put in first was accompanied by many witty gags. Mr. Burnaby knows as well as anybody on the stage how to get on good terms with his audience. Miss Doris Bentley has a pretty number in "The Song of the Seasons," which brought her a round of applause on the first night.

Two of the most successful things in the programme are "A Bit of Bother," in which Mr. Childs and Miss Elson give such faithful studies of character, and the beautiful little dance scena, "The Voice I Love," in which Miss Elson figures so exquisitely. Both these items have been wisely carried over from the last bill.

(Continued from col. 2).

the fifth and sixth scenes, and Mr. Sam Livesey, who played the part with a fine, open bluffness and firmness of delivery, brought into the play a touch of the real Elizabethan age of adventure. Up till then the authoress had been concerned only with the somewhat glum side of things, and with Drake there was a little of what the period has stood for in history. Francis Drake, unfolding his plans for the attack upon the Spaniards from the other side, and the Queen's quick interest and intelligence, struck a note of colour and drama, as did Vice-Admiral Sir Francis Drake's narrative at Whitehall many years later. These were the most memorable moments in the play.

Miss Nancy Price looked very like the well-known portraits of the Queen and acted throughout the eight scenes with most commendable skill. Her Queen was gentle and good, with only occasional glimpses of sharp humour; she was lonely and often depressed and had an affectionate disposition, but of regality and fine imperiousness there was only rarely a glimpse. This was, in the main, as we have already pointed out, due to the writing of the part. Of the others in the long cast one remembers Mr. Sam Livesey's Drake, already mentioned; Mr. Abraham Sofaer's Spanish Ambassador, with its craftiness and suggestion of fanatical cruelty; Mr. Ben Webster's Earl of Cecil; the parts played by Mr. Frank Randell, and Miss Juliet Mansel's charmingly sympathetic Maid of Honour. Mr. Tristan Rawson could make little of the poorly conceived part of Dudley. Mr. Ivor Barnard's performances, Miss Alice Will's old sorceress, Miss Katherine Pole's governess, and Mr. Henderson Bland's Speaker of the Commons, should also be thoroughly commended. In the final scenes that clever young actor, Mr. John Gielgud, seized the excellent opportunities of the part of Sir John Harington for a very moving piece of acting.

The play was excellently produced by Mr. George Owen, whose settings were most tasteful and cleverly arranged, so that the waits between the scenes were reduced to a minimum.

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WANTED, Entertainers for a ten-minutes' show nightly for West End Restaurant. Write Box 903, "The Era."

ARTISTS WANTED.

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Joseph Fenston, Impressario, is searching for 60 girls of exceptionally good appearance, good voices essential, contralto, mezzo and soprano. Apply J. Fenston & Levin, 6a, Maddox-street, W.1.

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WANTED, SOPRANO and deep Contraltos for Operatic Chorus in Revue, to open immediately. Salary £3; long tour guaranteed. Apply enclosing photo to Manager, "High Life" Revue, Hippodrome, Ipswich.

WANTED, Lady Acrobatic Dancers for Revue, also Sousaphone and Saxophone player for Jazz Band No. 1, Revue; long tour. Write full particulars and photographs, or call, Opera House, Tunbridge Wells. Next week, Empire, Shepherd's Bush. Morris.

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WANTED, DOORMAN. Smart appearance, willing to assist billing and make himself generally useful. Apply with terms and references to Albany Ward, Palace Chambers, Stroud.

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WANTED, Claude, World-famed Star Circus Comedy Juggler. Vacant. 19, Queen's-square, Dublin.

MUSICIANS WANTED.

WANTED, Band Sergeant for Royal Military College; Violin and Clarinet preferred; must be a really good performer on both and well experienced. Apply BANDMASTER, R.M.C., Sandhurst, Camberley.

WANTED, Violinist Leader. Artistic player with own library. Must fit pictures closely and used to varieties. Six days. Please state terms. Box 857, "The Era."

WANTED, VIOLINIST, lady or gent., expert pictures, evenings only, Union rate. Write, refs., if library, etc., Palladium, Birkby, Huddersfield.

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WANTED immediately, 1st Class Leader Violinist; one able to play solos preferred; audition Wednesday morning, 11 o'clock, or later by appointment only. 'Phone: Mount View 2249. PALLADIUM, Wood Green.

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WANTED, for Cinema, near Leeds, Violinist, M.D., with good library. Orchestra of six to eight. Evenings only. Must be good soloist and capable of putting over novelty interludes, etc. State experience, refs., and salary to Music, 26, Westcliffe-road, Shipley, Yorkshire.

WANTED, excellent 1st Violin, thoroughly experienced; 6 nights, 2 matinees; £3 10s.; open Monday; age, refs. Conductor, Tivoli, Clacton-on-Sea.

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WANTED, Expd. 'Cellist. Perm., cafe. Young gent., smart. Open 23rd latest. Photo, age. M.D., 69, Cocker-st., Blackpool.

WANTED, 'Cellist or 'Cello-Sax, to open December 21st. Good terms to right lady or gent. Picture House, Dumbarton.

WANTED, smart 'Cellist (gent.). Must be experienced. Audition 3, Wednesday and Friday. Royal Cinema, High-street, Kensington.

WANTED, good and well-experienced gent. 'Cellist, also Clar. double Sax. Union terms. Imperial Cinema, Cardiff.

WANTED, 'CELLIST, Orchestral Pianist, and Relief for The Domes Cinema. Swan and Sugar Loaf Hotel, South Croydon. Call with music Friday, 11—1 o'clock.

WANTED, First-class 'Cellist, straight and dance. Tavan and Alder, etc., capable of doubling on other instrument preferred but not essential, commence Christmas or Jan 2, East Coast hotel. Address Box 916, "The Era."

WANTED, first-class Flute and Picc.; used to first-class variety and revue. M.U. Refs., age. Rayworth, Gaiety, Ayr.

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WANTED, experienced and really expert Pianist for Trio, used to Pictures and Variety, Standard Works and Popular. Twice nightly and one mat. (no Sundays). Open Dec. 28th. Terms, experience, refs. to Manager, Alhambra Picture House, Penrith, Cumberland.

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AN EXPERIENCED TRIO, comprising Pianist, Violin, and 'Cello.
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WANTED, Engagement as experienced 'Cellist, North of England or Midlands; open Dec. 28. 'Cellist, 11, Stanshawe-road, Reading.

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WANTED Known, at liberty, Clarionet, any business, open at once. M.U. terms. Alfred H. Popple, 86, Sycamore-road, Nottingham.

WANTED, Engagement, by Scottish piper; any bus. 8, Colestown-street, Battersa Park, S.W.11.

WANTED, engts., by expert E flat Sax. Not mushroom. Double banjo and clart. 26, Brabourn-grove, S.E.15. 'Phone: City 5461.

WANTED Known, Sax., E. flat Alto, Soprano, Tenor. 41, Westbourne-terrace, North Paddington, W.2. 'Phone, Padd. 3415.

WANTED, engts. by E. flat Sax.; dances, hotels, etc.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury, N.5.

WANTED, engts. by E. flat Sax., doubling Clarinet; sight reader; experience. 16, Cotleigh-road, W. Hampstead.

WANTED, engagements for Saxaphone and Oboe (lady); London only. H., 23, Hilldrop-crescent, N.7.

WANTED, engts. by Alto and Tenor Sax. LEO ROGER, 38, Cecile Park, N.8. (Holborn 5965).

WANTED by Saxophonist, B flat Tenor, Sop. E flat Alto, doubling Clarts.; exper.; sight reader; straight and jazz; engt. anywhere. Brennan, 30, Eyot Gardens, London, W.C.

WANTED Known, Saxophonist, B flat Tenor, Alto and Soprano. At liberty. Odd dances or good perm. G. K., 16, Arthur-road, Stoke Newington, N.16.

WANTED, odd engagements by Alto Saxophonist. Read, 81, Effingham-road, Lee.

WANTED, odd dates by Alto, Tenor and Soprano Sax.; first-class reader, tone and experience. LEO ROGER, 38, Cecile Park, N.8. (Holborn 5763).

WANTED Known, B flat Tenor Sax. doubling Soprano vacant, young, smart; town or provinces. SAX., 17, Sterndale-road, W.14.

WANTED by Alto Sax., Dance Engts., odd dates or full time; can double flute and picc. for orch.; 15 years' exp. in orchs. and dance bands; age 35. Box 900, "The Era."

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MUSICIANS' WANTS.

WANTED, Engagement by Cornet or Trumpet through reducing; London district; cinema or café; transposer; audition if required. H. ANGEL, 4, Newington-crescent, Kennington, S.E.17.

WANTED, Engt. by young exp. Cornet and Trumpet in Cinema, etc.; would deputise; London area. Box 831, "The Era."

WANTED Known, Trumpet, used to good-class cinema; would accept other work, or deputise. 84, Netherwood-road, W.14.

WANTED Known, first-class Trumpet at liberty, straight or jazz. Good offers only. Trumpet, 122, Cottenham-road, Hornsey Rise, N.19.

WANTED, few nights a week or dep. Dance; good reader; fine tone. Address Trumpet and Cornet, 422a, Coldharbour-lane, Brixton, S.W.9.

WANTED, Engt. or Deputising, by good, experienced Cornet, double violin or viola; London only. Cornet, 5, Strode-road, Fulham.

WANTED, engagement by experienced Trombone, also Bass Euph. —153, Lillie-road, 'phone 3773 Western.

WANTED, Engagement, by first-class Trombonist. 234, Knutsford-road, Warrington.

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WANTED Known, Brilliant, reliable experienced Relief Pianist. London or suburbs. Would deputise. L., 13, Burnley-road, Stockwell, S.W.9.

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WANTED Known, Banjo, odd evening dance engagements; dould dep. Pem, 18, Cornwall-road, Paddington, W.11.

WANTED, by smart, young, experienced Dance Banjoist (G), series, odd dates or dep.; own parts; any time or anywhere in London; moderate terms; on 'phone. Box 914, "The Era."

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E flat alto, auto oct., nickel-plated, all on, low pitch, in case	17	0
E flat alto, brass, auto oct., high pitch, in case	15	0
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B flat tenor, Albert, silver-plated, auto oct., rollers, gold bell, low pitch, with case	22	0
B flat tenor, French make, nickel-plated, simple system, L.P.	14	0
B flat tenor, Hawkes, silver-plated, rollers, auto oct.	22	0
B flat tenor Llamy, brass, simple system, high pitch, with case	12	10
B flat tenor French make, simple system, low pitch, new, in case	12	10
B flat tenor Hawkes, auto oct., silver-plated, high pitch, case	22	0
E flat baritone, Couesnon, nickel-plated, low pitch, with case	26	0

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'Phone: Regent 6058.
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ALTO SAXAPHONE (Parisi), New, double octave key, fine tone, flat pitch, polished brass; £10 10s. Alexander, 1, Mornington-place, Mornington-crescent, N.W.1.

A DANCE KIT, Blk. and Wht. Bass Drum, 28 x 15, Plated Side-Drum, stand, sticks, pedal, spurs, Tom-Tom, Cymbal and Wood Block, real Chinese, complete, £10 10s.

A GONG DRUM, 24in., £2; one 26in., £2 5s.; double-headed, 26in., £3 10s. and £3 15s.; double-headed 28 x 9, £4; 28 x 15, plated rods, trap door, etc., £4 5s. Orchestral Drum, 28 x 15, £5.

A SMALL COMPLETE DANCE KIT, £3 15s.; Tympani, full size, £18; also at £20 and £22, or pair, 24in. and 22in., at £16. Hire 5/- weekly.—L. Wood, 367, Halley-road, Manor Park, E.12.

A MUSTEL ORGAN, low pitch, for hire; also Celesta. MALKIN, 11, Ashlake-road, Streatham, S.W.16. Tel: 5331.

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BASS DRUM, EXTRA LARGE, 5 FEET DIAMETER (DOUBLE SIDED) WITH TWO SMALLER BASS DRUMS. £20 THE LOT. SUIT VAUDEVILLE ACTS OR JAZZ BAND. BOX 899, "THE ERA."

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The following Saxophones in simple system, INCLUDING CASES:—

	£	s.
B flat soprano, Couesnon, nickel-plated	8	10
B flat soprano, Couesnon, nickel-plated, curved rollers, low B flat	10	10
E flat alto, Dutch make, nickel-plated	10	0
E flat alto, French make, nickel-plated	11	0
C melody, French make, brass	10	10
B flat tenor, Buffet, brass	10	10

The following Saxophones, Latest System, Automatic Octave, etc., heavily silver-plated, frosted velvet finish, burnished keys, pearl tips, gold bell:—

	£	s.
C soprano, French make, in case	13	0
B flat soprano, Adolf Sax, new, in case	16	0
B flat soprano, "Meha," new, in case	21	0
B flat soprano, Lafleur, curved	14	0
B flat soprano, Adolf Sax, high pitch, new, in case,	16	0
E flat alto, Selmer, in case	17	10
E flat alto, Adolf Sax, new, in case	18	0
E flat alto, Martin, in case	18	0
E flat alto, Buffet, in case	19	0
E flat alto, King, in case	19	0
E flat alto, Selmer, new, in case	22	0
E flat alto Courturier, U.S.A., new, in case	24	0
E flat alto, Meha (world's best make), new, in case	25	0
C melody, Besson, in case	16	0
C melody, Hawkes, new, in case	17	0
C melody, Selmer, new, in case	18	10
B flat tenor, John Grey, in case	17	0
B flat tenor, Adolf Sax, new, in case	20	0
B flat tenor, Buffet, in case	21	0
B flat tenor, Selmer, new, in case	24	0
B flat tenor, Adolf sax, high pitch	20	0
E flat baritone, Conn,	24	0

Saxophones on approval 5 days against cash. Should I fail to satisfy any client, cash in full will be immediately returned.

New Saxophones by Buescher, Conn, Selmer and Adolf Sax are always in stock. Save time, money, and trouble, get every satisfaction from
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CLARINETS. B flat and A. Clinton model, J. Albert, wood, in leather case, low pitch, £20 the pair; B flat clarinets, French, 14 keys, patent C sharp, high pitch, new, from £3 10s.; B flat, by Cabart, 14 keys, patent C sharp high pitch, in case, £5; B flat and A by Lamy, high pitch, 13 keys, patent C sharp, in case, £8; Boehm clarinets, from £7 10s., new; Selmer clarinets, all goods guaranteed, subject to approval. See LEWIN BROS. under "Saxophones."

"CLIPPERTONE" SIDE DRUM (by Hawkes and Son) in first-class condition, £4 10s. This week's bargain. H. HINKS MARTIN, LTD., 4, Leicester-street, W.C.2. See page 19.

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CLARINETS.—Pair of B flat and A, Clarinets, fourteen keys, best seasoned Cocus, high or low pitch, in case, £10. Second-hand clarinets from £2 2s. Large stock.

DRUMS.—Our new "Ref." Drums for jazz or orchestral work. The snappiest tone drum on the market. Side Drums, rounded hoops, patent snare release, nickel shell, independent tension rods, from £3 10s. Ditto, with cast aluminium rim, for orchestral and military bands, from £5. Portmanteau Drums and Bass Drums. Satisfaction guaranteed.

SAXOPHONES, good stock of second-hand. Send for prices and particulars. E flat alto, second-hand; low B flat, complete in case, £10; The popular Ref. Saxophone is now all the rage. A postcard will bring you full particulars and prices.

SOUSAPHONES.—Who wants the largest? B B flat, 33 inch bell. The Big Noise for your revue. Genuine Sousaphones, E E flat and B B flat, from £15 upwards. Immediate delivery.

TRUMPETS.—The famous B flat and A "Ref." Trumpet, rotary quick change, silver-plated and engraved, high and low pitch, complete in case, £10 10s. B flat Trumpet, quick change to A, brass, £4 10.

FOOTE, LTD.,
232, Hornsey-road, London, N.

FLUTE, all silver, '51 model, concert pitch, in case, Rudall Rose, £9. See LEWIN BROS. Flutes under "Saxophones."

GLOCKENSPIEL Flat Pitch guaranteed dead in tune and pitch, £2 15s. All-metal Plated Side Drum with latest modern improvements, £3 9s. 6d. CHARLES HARDS (M.U.), 84, Barrington-road, Brixton, S.W.

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GRAND IMPERIAL SYMPHONY ORGAN by Sir H. Marshall. Self-playing. Valuable asset for home or picture palace. An orchestra in itself. £400 organ offered with handsome Stool and 50 Music Rolls for 160 guineas cash.—Apply MILNER, Vicarage, Whitley Bay, Newcastle.

JACQUES ALBERT FILS.
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MUSTEL ORGAN, one manual, 5½ rows, 15 stops, transposing keyboard, £80.—Write Box 387, "The Era."

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OBOE, by Cabart, full conservatoire model, auto octave, low pitch, new, in case; approval; £22. See LEWIN BROS, under "Saxophones."

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PAIR of Albert Clarinets; B flat and A natural; solid leather case; new condition; £6 or near offer. 116, Swinburne-road, Putney, S.W.15.

CONTINUED ON PAGE 5.

Theatrical Employers' Registration Act, 1925

MANAGERS' SECTION OF THE STAGE GUILD.

NOTICE IS HEREBY GIVEN that we the undersigned intend to apply to the respective Registration Authorities named for Registration under the above Act.

Applications to The London County Council:—

ALFRED ERNEST SMITH
whose address is 9, Great Newport-street, W.C.2, and carrying on business under the name of A. E. SMITH.

GEORGE WALLACE
residing at 32, Parkhill-road, London, N.W.3, and carrying on business under the name of G. CARLTON WALLACE.

ENTERTAINMENT PRODUCTION, LTD.,
whose address is Grafton House, Golden-square, London, W.1.

DANIEL MAYER COMPANY, LTD.,
whose address is Grafton House, Golden-square, London, W.1.

HARRY RAY
residing at 81, St. George's-square, Belgravia, London, S.W.1, and carrying on business under the name of HARRY RAY.

EVA MOORE PRODUCTIONS, LTD.,
whose address is Fitzalan House, Arundel-street, Strand, London, W.C.

CHARLES DORAN
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of CHARLES DORAN.

JAMES BROMLEY CHALLENOR
residing at 7, Porchester Gardens, London, W.2, and carrying on business under the name of BROMLEY CHALLENOR.

KATHERINE LOUISE KIRTLEY
residing at 9, Lodge-road, St. John's Wood, London, N.W.8., and carrying on business under the name of JOSE BROOKS.

"M" REVUE, LIMITED.
whose address is 9, Duke-street, Adelphi, W.C.2.

BERTIE ALEXANDER MEYER,
residing at 20, Berners-street, London, W.1, and carrying on business under the name of B. A. MEYER.

ARTHUR HANDEL ELLIOTT GIBBONS,
residing at 22, Fielding-road, Bedford Park, London, W.4, and carrying on business under the name of ARTHUR GIBBONS.

ARTHUR HANDEL ELLIOTT GIBBONS,
residing at 22, Fielding-road, Bedford Park, London, W.4, and carrying on business under the name of ARTHUR GIBBONS & DENNIS EADIE.

ERNEST DILLON,
residing at The Elms, 158, Lewisham-road, London, S.E., and carrying on business under the name of WILL and ERNE DILLON.

FRANK FORBES-ROBERTSON,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of FRANK FORBES-ROBERTSON.

ELIAS BORIS SEENER,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of ELIAS B. SEENER'S PRODUCTIONS.

FIRTH SHEPHARD, LTD.,
whose address is 178, Shaftesbury-avenue, London, W.C.2.

CONRAD MARIS SACHSE,
residing at 12, Ormonde Mansions, 106, Southampton-row, London, W.C.1, and carrying on business under the name of NORMAN LEE PRODUCTIONS.

LEONARD CECIL WALENN,
residing at 14, Bryanston Mansions, York-street, London, W., and carrying on business under the name of CECIL BARTH.

FRANCIS KANE,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of FRANK E. FRANKS.

PERCY MELVILLE TURNER,
residing at 5, Longbeach-road, Lavender Hill, London, S.W.11, and carrying on business under the name of P. M. TURNER'S PRODUCTIONS.

MARTIN SABINE & CHARLES AUBREY SMITH,
residing at 71, Holland Park, London, N.W.11, and carrying on business under the name of AUBREY SMITH and MARTIN SABINE.

TOM ARNOLD,
residing at the Engineers Club, Whitcombe-street, London, W., and carrying on business under the name of THEA PRODUCTIONS.

ARTHUR HANDEL ELLIOTT GIBBONS,
residing at 22, Fielding-road, Bedford Park, London, W.4, and carrying on business under the name of the BATH PLAYERS.

MILLS & DAWE, LTD.,
whose address is 32-33, Lisle-street, London, W.C.2.

JACK ESMOND,
residing at 21, Whiteheads Grove, Chelsea, London, S.W.3, and carrying on business under the name of JACK ESMOND.

THOMAS CHARLES DAGNALL,
residing at 60, Frith-street, London, W.1., and carrying on business under the name of THOS. C. DAGNALL.

LILY HUGHES,
whose address is 9, Great Newport-street, London, W.C.2., and carrying on business under the name of L. POOLE.

STANLEY RAVENSCROFT,
residing at 51, Beak-street, London, W.1, and carrying on business under the name of STANLEY RAVENSCROFT'S PRODUCTIONS.

GEORGE BARRETT & ALEXANDER LOFTUS,
residing at 3, Bedford-street, Strand, London, W.C.2, and carrying on business under the name of BARRETT & LOFTUS.

TOM WALLS & LESLIE HENSON, LTD.,
whose address is The Aldwych Theatre, London, W.C.2.

MARTIN HENRY,
residing at 19, Bow-street, Covent Garden, London, W.C.2, and carrying on business under the name of MARTIN HENRY.

DEE CEE TOURS, LTD.,
whose address is St. Martin's Theatre, London, W.C.2.

FRANK ROBERT BENSON,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of SIR FRANK BENSON & HIS SHAKESPEAREAN CO.

ETHEL ELIZA CRAGGS,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of DOT STEPHENS.

IDA MOLESWORTH TEMPLER POWELL AND WALTER TEMPLER POWELL,
residing at 11 St. Edmund's-terrace, Regent's Park, N.W.8, and carrying carrying on business under the name of IDA MOLESWORTH AND TEMPLER POWELL.

WALTER WILLIAM ELLIS,
residing at 44, Carlton-hill, London, N.W.8, and carrying on business under the name of WALTER W. ELLIS.

GERALD LAWRENCE,
residing at 11, Oman-road, Hampstead, London, N.W., and carrying on business under the name of GERALD LAWRENCE.

LEON MARKS LION,
residing at 9, Duke-street, Adelphi, London, W.C.2, and carrying on business under the name of LEON M. LION.

OWEN NARES,
residing at 20, Marlborough-road, St. John's Wood, London, N.W.8, and carrying on business under the name of OWEN NARES.

MARGUERITE BRANDON-THOMAS,
residing at 47, Gordon-square, London, W.C.1, and carrying on business under the name of MRS. BRANDON-THOMAS.

GERALD HUBERT EDWARD BUSSON DU MAURIER,
residing at Cannon Hall, Hampstead, London, N.W.3, and carrying on business under the name of GERALD DU MAURIER.

WILLIAM FOSTER HORSFIELD,
residing at Regent Palace Hotel, London, W., and HUBERT HAWKES WOODWARD, residing at 23, Gloucester-terrace, Hyde Park, London, W., and carrying on business under the name of HORSFIELD AND WOODWARD.

ARCHIBALD FORBES,
residing at 43, Sussex-gardens, London, W.2, and carrying on business under the name of ARCHIBALD FORBES.

ERNEST BRYANT CRAMPTON,
residing at 70, Onslow-gardens, Muswell-hill, London, N.10, and carrying on business under the name of CRAMPTON AND GALLOWAY.

WILLIAM BARRIE BALDRICK AND GEORGE ERNEST WILLIAMS,
residing at 1, Dinsmore-road, Balham, London, S.W., and carrying on business under the name of W. BARRIE BALDRICK AND GEO. E. WILLIAMS.

ALFRED WILLIAM BELL,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of A. W. BELL AND ADAM BROWN.

EDGAR GILBERT NORMAN,
residing at St. Mary's Chambers, 166, Strand, London, W.C.2, and carrying on business under the name of E. G. NORMAN.

JAMES ANDERSON,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of GRANT ANDERSON REPERTORY CO.

ADA CHAMPION,
residing at 12, Warrington-crescent, Maida Vale, London, W.C.2, and carrying on business under the name of ADA CHAMPION.

JAMES BERNARD FAGAN,
residing at 100, Great Russell-street, London, W.C.2, and carrying on business under the name of JAMES B. FAGAN.

ALFRED GODWIN and ALBERT HALLETT,
residing at 16, Penrith-street, Streatham, S.W.16, and carrying on business under the name of GODWIN-HALLETT OPERA CO.

LENA ASHWELL PLAYERS LIMITED,
whose address is the Century Theatre, Archer-street, London, W.11.

GLADYS MARY BARLOW,
who address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of CECILE BARCLAY and RUPER LISTER.

COVDEN, LIMITED,
whose address is 14, Southampton-street, London, W.C.2.

MARTIN LEWIS and EVAN THOMAS, LTD.,
whose address is 14, Southampton-street, London, W.C.2.

CECIL NICOLLS MURPHY,
whose address is 61-63, Brixton-road, London, S.W., and carrying on business under the name of CECIL MURPHY.

PROVINCIAL ENTERPRISES, LTD.,
whose address is 61-63, Brixton-road, London, S.W.

ANNIE ELIZABETH LAURA MORTIMER,
residing at The Hotel Cecil, London, W.C., and carrying on business under the name of ANNIE SAKER.

Applications to the County Council of the West Riding of Yorkshire:—

WILLIAM ALFRED JACKSON,
residing at 25, Ferrybridge-road, Castleford, Yorkshire, and,
WILLIAM GERVAS VIVIAN,
residing at 137, Moss Lane East, Manchester, and carrying on business under the name of THE WILL A. JACKSON and WM. DE LACY ENTERPRISES.

WILLIAM ALFRED JACKSON,
residing at 25, Ferrybridge-road, Castleford, Yorkshire, and
WILLIAM GERVAS VIVIAN,
residing at 137, Moss Lane East, Manchester, and
CHARLES LOWE,
residing at 202, Wilmslow-road, Fallowfield, Manchester, and carrying on business under the name of THE OSBORNE PRODUCTIONS.

HARRY RUSSELL,
residing at 145, Thorne-road, Doncaster, and carrying on business under the name of HARRY RUSSELL DON PRODUCTIONS.

WILLIAM CLIFFORD GAUNT,
residing at Woodlawn, Apperley Bridge, Nr. Bradford, and carrying on business under the name of WILLIAM GAUNT.

Applications to the County Borough Council of Manchester:—

WILLIAM GERVAS VIVIAN,
residing at 137, Moss Lane East, Moss Side, Manchester, and carrying on business under the name of WM. DE LACY.

CHARLES LOWE,
residing at 202, Wilmsow-road, Manchester, and carrying on business under the name of BERT LOMAN PRODUCTIONS.

MICHAEL & PATRICK HANAWAY
residing at 11, Birch-lane, Longsight, Manchester, and carrying on business under the name of BROS. HANAWAY.

WILL DALTON, GEORGE NORTON and LYNN WRIGHT,
whose address is 57, Parsonage-road, Withington, Manchester, and carrying on business under the name of DALTON, NORTON & WRIGHT.

WILL DALTON & DONALD KEIR,
whose address is 57, Parsonage-road, Withington, Manchester, and carrying on business under the name of DALTON & KEIR.

ERNEST WALTER PALFREYMAN,
whose address is 64, Rumford-street, C.-on-M., Manchester, and carrying on business under the name of E. W. PALFREYMAN.

HARRY CREE LOMAX,
residing at 8, Heywood-road, Prestwich, and carrying on business under the name of MAX ALLEN.

Applications to the County Council of Surrey:—

THOMAS ELDER HEARN,
residing at Brooklyn Lodge, Mill Hill-road, Barnes Common, S.W., and carrying on business under the name of ELDER HEARN PRODUCTIONS.

GLADYS CONSTANCE BUCKMASTER,
residing at The Manor House, Charlwood, Surrey, and carrying on business under the name of GLADYS COOPER.

JOHN MARTIN-HARVEY,
residing at Parkhome, Fife-road, East Sheen, and carrying on business under the name of SIR JOHN MARTIN-HARVEY.

Applications to the County Borough Council of Middlesbrough:—

JOSEPH MILLANE,
residing at 116, Grange-road West, Middlesbrough, and carrying on business under the name of THE MILLANE STOCK & REPERTOIRE CO.

JOSEPH TURNER MORRISON,
residing at 31, Gilkes-street, Middlesbrough, and carrying on business under the name of JOE MORRISON.

Applications to the County Council of the County of Lancaster:—

GAR KIDDIE,
residing at Lacey-street, Widnes, and carrying on business under the name of GAR KIDDIE'S PRODUCTIONS.

WILLIAM REVILL,
residing at 60, Warrington-street, Ashton-under-Lyne, and carrying on business under the name of WILLIAM REVILL.

Applications to the County Council of Middlesex:—

THOMAS MANITTO KLITGAARD,
residing at The Hut, Osterley-avenue, Osterley Park, Middlesex, and carrying on business under the name of M. KLIT-GAARDE.

ALFRED DENVILLE,
residing at Denville Hall, Northwood, Middlesex, and carrying on business under the name of ALFRED DEN VILLE.

JOHN EDWARD WATTS-PHILLIPS,
residing at 4a, Oxford-road, Ealing, London, W.5, and carrying on business under the name of WATTS-PHILLIPS.

Application to the County Borough Council of Liverpool:—

EDWIN CHARLES BELL and MATTHEW MONTGOMERY,
whose address is 45, Lime-street, Liverpool, and carrying on business under the name of JAZON and MONTGOMERY.

Application to the County Borough Council of Leicester:—

GEORGE WILLIAM PARSONS,
residing at 32, Harlaxton-street, Leicester, and carrying on business under the name of GEORGE LAWRENCE & SYD H. PARSONS.

Application to the County Borough Council of Kingston-upon-Hull:—

SLINGSBY PRODUCTIONS, LTD.,
whose address is the Tivoli Theatre, Hull.

Application to the Common Council of the City of London:—

CHARLES MACDONA,
residing at 12, King's Bench Walk, Temple, London, E.C.4, and carrying on business under the name of CHARLES MACDONA.

Application to the County Borough Council of Salford:—

JAMES ARTHUR JEWEL,
residing at 37, Howard-street, Salford, and carrying on business under the name of JAMES A. JEWEL.

Application to the County Council of Essex:—

LEONARD STANLEY LOWE and WALLACE DAVIDSON,
residing at 7, George-street, Colchester, and carrying on business under the name of L.S. LOWE and WALLACE DAVIDSON.

Application to the County Borough Council of Burnley:—

JAMES GORDON FLEMING and GEORGE EDWARD JACKSON,
residing at 716, Padiham-road, Burnley, and carrying on business as THE EDWARD DUNSTAN SHAKESPEAREAN & REPERTOIRE CO.

Application to the County Borough Council of Bristol:—

GEORGE WILLIAM TAMPLIN,
residing at Christie House, 42, Broad-street, Staple Hill, Bristol, and carrying on business under the name of WILLIAM LUCKY DOBELL.

Application to the County Borough Council of Croydon:—

NORA VIOLET JOHNSTON,
residing at Broadwater, Addiscombe-road, East Croydon, and carrying on business under the name of NORA JOHNSTON.

Application to the County Borough Council of Stockport:—

EDWIN THEODORE HEYS,
residing at Mile End, Stockport, and carrying on business under the name of EDWIN T. HEYS.

Dated the 7th day of December, 1925.

NOTICE IS HEREBY GIVEN that **THOMAS FINGLASS** and **JAMES THOMSON**, postal address, 4b, Oakdale-road, Streatham, London, and carrying on business under the name of Finglass and Thomson, intend to apply to the London County Council for registration under the above Act.
December 7th, 1025.

NOTICE IS HEREBY GIVEN that **MRS. EVELYN EDWARDS**, residing at 3, Yates Building, Canal-street, Derby, and carrying on business under the name of Mrs. Evelyn Edwards, intends to apply to the Yorkshire County Council for registration under the above Act.
December 8th, 1925.

NOTICE IS HEREBY GIVEN that **GEORGE CAMERON**, residing at 89, Claybrook-road, London, W., and carrying on business under the name of George Cameron, intends to apply to the London County Council for registration under the above Act.
December 9th, 1925.

NOTICE IS HEREBY GIVEN that **ALBERT EDWARD POWELL** residing at 20, Exeter-street, Chudleigh, and carrying on business under the name of Powell Productions, intends to apply to the Devon County Council for registration under the above Act.
Dec. 10th, 1925.

THE SOCIETY OF WEST END MANAGERS.

NOTICE IS HEREBY GIVEN that **JOHN EUGENE VEDRENNE**, residing at "Milestones," St. George's Hill, Weybridge, and carrying on business under the name of J. E. Vedrenne, intends to apply to the London County Council for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **ANTHONY PRINSEP**, residing at Bella Vista, Bourne End, Bucks, and carrying on business under the name of Anthony Prinsep, Lessee of Globe Theatre, London, W.1, intends to apply to the London County Council for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **STANLEY BELL**, residing at 106a, Lexham Gardens, London, W.8, and carrying on business under the name of Stanley Bell, General Manager and Producer, Globe Theatre, W.1, intends to apply to the London County Council for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **OSCAR BARRETT**, residing at 122, Coleherne Court, Earl's Court, S.W.5, and carrying on business under the name of Oscar Barrett, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **EBENEZER TAYLOR PLATT**, residing at The Talbot Hotel, Ripley, Surrey, and carrying on business under the name of E. Taylor Platt, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

THEATRICAL MANAGERS' ASSOCIATION.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925.

The following give notice of their intention to register under the Act:—

NOTICE IS HEREBY GIVEN that **MAURICE ARTHUR COWAN**, residing at 1, Abbey Court, Abbey-road, N.W.8, and carrying on business under the name of Maurice Cowan Productions, Ltd., intends to apply to the London County Council for registration under the above Act.
Dated 28th November, 1925.

NOTICE IS HEREBY GIVEN that **WILLIAM GERALD DUNCAN MIRRIELEES**, residing at 48, Wellington-road, N.W.8, and carrying on business under the name of Gerald Mirrielees, intends to apply to the London County Council for registration under the above Act.
Dated 28th November, 1925.

NOTICE IS HEREBY GIVEN that **ARTHUR GREVILLE COLLINS**, residing at 175, Piccadilly, London, W.1, and carrying on business under the name of A. Greville Collins, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **HAROLD NEILSON**, residing at 89, Parliament Hill Mansions, N.W.5, and carrying on business under the name of Harold V. Neilson, intends to apply to the County Council of London, for registration under the above Act.
November 30th, 1925.

NOTICE IS HEREBY GIVEN that We, residing at 7 & 8, Leicester Place, Leicester Square, W.C.2, and carrying on business under the name of **F. LESLIE MORETON & GUYTON HEATH**, intend to apply to the London County Council for registration under the above Act.
November 30, 1925.

NOTICE IS HEREBY GIVEN that **THOMAS CONLON**, residing at 26, Navigation-road, Northwich, and carrying on business under the name of The Conlin Evelyn Repertoire Co., intends to apply to the County Council of Cheshire for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **FRANK WEATHERSBY** residing at 21, Pennard Mansions, Goldhawk-road, W. 12, and carrying on business under the name of Frank Weathersby, 3, Bedford-street, Strand, London, W.C.2, intends to apply to the London County Council for registration under the above Act.
Dated 9th December, 1925.

NOTICE IS HEREBY GIVEN that **SYDNEY BRANSGROVE ISIDORE ABRAHAMS**, residing at 88, Shaftesbury-avenue, W.C., and carrying on business under the name of Sydney Bransgrove's Productions, intends to applyto the County Council of London for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **ISIDORE HENRY WARREN ABRAHAMS**, residing at Glenfield House, Great Missenden, Bucks, and carrying on business under the name of Sidney Bransgrove's Productions, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **MICHAEL LYON**, of 1a, Southampton-row, W.C.1, and carrying on business under the name of Michael Lyon, at 1a, Southampton-row, W.C.1, intends to apply to the London County Council for Registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **WILLIAM THOMSON HAY**, residing at 45, The Chase, Norbury, S.W.16, and carrying on business under the name of Will Hay, intends to apply to the County Borough Council of Croydon for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **R. B. SALISBURY**, residing at 15, Clifford's Inn, E.C.4, and carrying on business under the name of R. B. Salisbury, intends to apply to the Common Council of the City of London, for registration under the above Act.
December 5th, 1925.

NOTICE IS HEREBY GIVEN that **GEORGE WILLIAM PARSONS** and **SIDNEY HARRY PARSONS**, residing at 32, Harlaxton-street, Leicester, and carrying on business under the name of George Lawrence and Syd H. Parsons, intend to apply to the Leicester City Council for registration under the above Act.
Dated December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **REGENCY PRODUCTIONS, LTD.**, residing at 9, King's Bench Walk, Temple, and carrying on business under the name of Regency Productions, Ltd., Ambassadors Theatre, West-street, W.C.2, intend to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **ETHEL BARTON** and **HARRY CARR**, residing at 39, Cleveland-street, South Shields, and carrying on business under the name of Ethel Barton and Harry Carr, intend to apply to the Durham County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **WILL MURRAY**, residing at 1a, Southampton-row, W.C.1, and carrying on business under the name of Will Murray, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **DORIS ASHTON-BALL**, residing at 83, South Side, Clapham Common, S.W.4, and carrying on business under the name of Doris Ashton, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HERBY GIVEN that **HAL JONES**, residing at 70, Woodbourne-avenue, Streatham, and carrying on business under the name of Hal Jones, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **W. ZAALOFF**, residing at 120, Belgrave-road, S.W.1, and carrying on business under the name of Ouragan Russian, Gipsy Singer and Dancers, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

Theatrical Employers' Registration Act, 1925.

(*Continued*).

NOTICE IS HEREBY GIVEN that **N. CARTER SLAUGHTER**, residing at 173, Clapham-road, S.W., and carrying on business under the name of Norman Carter Slaughter, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **ROBERT WILTON**, residing at 43, Elsham-road, W. Kensington, and carrying on business under the name of Robb Wilton, intends to apply to the London County Council for registration under the above Act.
Dec. 10th, 1925.

NOTICE IS HEREBY GIVEN that **BERNARD LEVY**, residing at 31, Steeles-road, N.W.3, and carrying on business under the name of Western Productions, intends to apply to the London County Council for registration under the above Act.
December 10th, 1925.

NOTICE IS HEREBY GIVEN that **CHARLTON MANN**, residing at Grafton House, Golden-square, W.1., and carrying on business under the name of Charlton Mann, intends to apply to the London County Council for registration under the above Act.
December 9th, 1925.

NOTICE IS HEREBY GIVEN that **LOIE FULLER**, residing at the London Coliseum, Saint Martin's-lane, London, W.C.2, and carrying on business under the name of "Loie Fuller," intends to apply to the London County Council for registration under the above Act.
December 16th, 1925.

NOTICE IS HEREBY GIVEN that **JOSEPH LEOPOLD SACKS**, residing at Princes Hotel, Jermyn-street, London, S.W., and carrying on business under the name of J. L. Sacks, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **WILLIAM ARTHUR RAY LONGSTAFF**, residing at 137, Park-road, W.4., and carrying on business under the name of Arthur Longstaff, 32, Charing Cross, S.W.1, intends to apply to the London County Council for registration under the above Act.
December 14th, 1925.

NOTICE IS HEREBY GIVEN that **HELEN TRIX** and **PAUL MURRAY**, residing at 40, Shaftesbury-avenue, and carrying on business under the name of Tricks, Ltd., intend to apply to the London County Council for registration under the above Act.
December 14th, 1925.

NOTICE IS HEREBY GIVEN that **BILLY GLENN**, residing at 24, Askew-road West, Gateshead-on-Tyne, and carrying on business under the name of Glenn's Productions, intends to apply to the Council, Gateshead-on-Tyne, for registration under the above Act.
December 8th, 1925.

NOTICE IS HEREBY GIVEN that **CHESTER BAILEY FERNALD**, residing at 4, Marlborough-road, N.W.8, London, and carrying on business under the name of C. B. Fernald, intends to apply to the London County Council for registration under the above Act.
December 14th, 1925.

NOTICE IS HEREBY GIVEN that **PLAYADAY, LTD.**, of 75/7, Shaftesbury Avenue, London, W.1, intend to apply to the London County Council for registration under the above Act.
December 14th, 1925.

NOTICE IS HEREBY GIVEN that **ANEW McMASTER**, residing at 79, Broad-street, Portman-square, W., and carrying on business under the name of Anew McMaster, intends to apply to the County Council of London for Registration under the above Act.
Dated the 15th December, 1925.

ARTICLES FOR SALE.

PICCOLO TROMBONES. Same pitch as trumpets. Quick change to A. High and low pitch. An instrument, not a toy. Lewin Bros. score heavily with this line. In brass, £4; silver-plated, gilt bell, £5 15s.
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SAXOPHONE LESSONS, minute instruction from famous player. Tone, mouthpiece, reed, tonguing, vibrato, slap, flutter, laugh, 2s. each. Postal lessons. Box 884, "The Era."

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ARTICLES FOR SALE.

SAXOPHONE (Albert), E flat Alto, low pitch, silver-plated, latest model, cost £26 10s.; exceptional bargain, £18 or near offer. RAMM, 7, Stoneley-road, Tottenham.

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SOUSAPHONES (converted), equal to new, 24-inch bells, E. flat, Hawkes' Body, £14; Mahillon Body, £14; Besson Body, £15; BB Flat, Gisborne Body, £16. The Peerless Co., Brass and Military Band Instrument Makers and Repairers, Sherbourne-road, Balsall Heath, Birmingham.

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SOUSAPHONE, BB flat, high and low pitch	39	0
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Sousaphone, BB flat, low pitch, Bisson body, G.H.	26	0
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SPLENDID Bass Drum, 28in. x 15in., 12 plated rods, strong cover, £6 10s., or exchange portmanteau style 27in. x 15in. 89, Mortimer-road, N.W.10.

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All metal Side Drums with flush aluminium rims, Portmanteau Bass Drums, Bass Drums and Tympani, better and more popular than ever.
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TROMBONES. Boosey tenor trombone, silver-plated, Solbron model, complete in handsome leather case, approval, £12; Hawkes tenor trombone, silver-plated, complete in leather case, £10; Courtois tenor trombone, silver-plated, gold bell, as new, case, £8 10s.; Besson tenor trombone, silver-plated, gold bell, as new, case, £7; French make, tenor trombone; plated case, £5; all subject to approval. See LEWIN Bros. under "Saxophones."

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TROMBONE MEGAPHONES. Mounted on collapsible metal stand. Nickel-plated. Megaphone adjustable higher or lower to suit player. Heavy fibre. As supplied to leading bands in London. Prices upon application to
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TRUMPETS. B flat trumpet, by Courtois, rotary quick change, silver-plated, in case, high and low pitch slides, £10; B flat trumpet, by Kissel, America, silver-plated, in case, £9; B flat trumpet, quick change, high and low pitch, from £4; all subject to approval. See LEWIN BROS. under "Saxophones."

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UKULELES. Ukuleles from 10/- each; lists free; accessories; song books and tutors; lists free; approval. See LEWIN BROS. under "Saxophones."

VIOLINS.—Reginald G. Price, violin maker; repairs neatly executed. Violins, own make, £20.—44, Hampden-road, Kingston-on-Thames.

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L.T.V. CIRCUIT *MONDAY NEXT*
Opening at The
HAMMERSMITH PALACE
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"SOME SHOW"

FEATURING
JEN LATONA, LUCAN & McSHANE
AND STRONG SUPPORTING CAST.
HAS PROVED THE BIGGEST COMEDY REVUE ON THE ROAD
SEE REPORT FROM ABERDEEN PRESS BELOW.
ONLY IMMEDIATE VACANCIES, **JAN. 18-25.**
To follow Bath and precede Birkenhead.

Tivoli Theatre.—The names and fame of several of the principals have probably as much to do with the success which "Some Show" has already achieved, as the revue or its construction.

The cast is really a powerful one, and carries the piece with a swing that is exhilarating. This revue carries with it its own writer and producer, Arthur Lucan, and Jen Latona, an Aberdeen favourite, is entirely responsible for the lyrics and music. Both of these artistes, with Kitty McShane take a big share in the amusement of the audiences. Miss Latona in singing and general vivacity makes friends with everybody.

Miss McShane, in her Irish songs displays a clear light voice to advantage. George Godfrey is also successful with his voice, and in conjunction with Mr. Lucan is great on the comedy side. The Margo Girls are a troupe of clever dancers, graceful and tasteful in all their movements.

In other concerted numbers Kitty McShane and Arthur Lucan score in "The Jilted One" and "The Match," where the fun is contagious and natural; and Miss Latona and Miss McShane are splendid in "The School-girls," which causes no end of fun. The finale, which is located in the "Beauty Parlour," is a scream and concludes a hilarious show, which is full of laughable points and well worth seeing.

Dec. 14, Osborne Theatre, Manchestrer. Dec. 21, Hippo. Ashton-under-Lyne.
Coms. to MANAGER, LATONA-LUCAN PRODUCTIONS.

Memories of Mummers and the Old Standard Theatre
By ALBERT DOUGLASS. With a Foreword by LADY WYNDHAM & SIR GERALD DU MAURIER.
Illustrated.
THE WHOLE PROFITS OF THIS BOOK WILL BE EQUALLY DIVIDED BETWEEN THE ACTORS' BENEVOLENT FUND AND THE ACTORS' ORPHANAGE.
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"LORD RICHARD IN THE PANTRY."

By St. Michael-at-Bowes Carter Memorial Club.

This ingenious farce has become quite the rage among amateurs and its presentation here on Thursday and Friday, December 3rd and 4th, justifies the wisdom of their choice. Perhaps three hours' traffic on the stage is too long for a piece of this description, but amateurs at a first performance cannot be expected to do the ding-dong work essential to complete success, however, it was remarkably smooth and went without an apparent hitch. Tommy G. Leech has just the air for Lord Richard, his only fault being youth which he will amend apace. Mary Just, as Cook, made Connie Ediss her model, and amply succeeded, losing no single point. Evelyn Lovejoy in the hands of Rosa Prowse was "it," while Kitty Ballard and Madge Briggs as Lady Violet and Sylvia Gaylord acted as to the manner born. Other characters were also in capable hands—those of Messrs. George Smith, Leslie Lambert and G. Schoening, Mesdames Quartermass, Martin and Markquick. Great credit is due to Mr. C. Cancaster Leach, the producer, for a really excellent show. Almost the only sign of amateurishness being the physiological difficulty of most of the performers in producing a natural and spontaneous laugh, although they managed to keep the audience in roars of very hearty cachinnation.

At the New NORTHAMPTON Coyden (Ltd.) present "Stop Press," which is meeting with much approval. There is a wealth of dainty song scenas, and the company do full justice to the various episodes. Syd. Walker as the comedian in chief is a source of much merriment. Clever Claire Romaine of course shines in her comedy rôles, and her individual turns are well done, Sylvia Leslie and Robt. Hobbs sing with rare charm—their harmonising being particularly pleasing. Evan Thomas shows cleverness in all he does, and Rita Page excels in light comedy numbers. The eccentric dancing of Les Zenga embrace many intricate steps. Martin Lewis, Arthur Stanley (who also wrote lyries) and Edna Arnold are other members of the cast who add their quota to the general success, while the efforts of the Twelve "Extra specials" add lustre in many ways to this pleasing and well-staged show. At the Opera House, Frank H. Fortescue's repertory company are staging "At the Hour of Midnight" and "The Soiled Woman."

The present season at the Alexandra Theatre, SOUTH SHIELDS terminates with a splendid revival of "David Garrick" in the title rôle of which Mr. W. H. Glaze meets with considerable success. Miss Valerie Bellamy gives a sweet and womanly performance of Ada Ingot rising to great heights at the end of the second act. She was the recipient of numerous bouquets and presents at the close. Mr Robt. Montrigle is a fine "Simon Ingot," and the rest of the Alexandra players do well.—Paris Productions, Ltd. present "French Fun" at the Empire Theatre with a large company, and full chorus, and Jazz Band.—Signor Albert O. Couti the famous Italian operatic tenor, assisted by his son Guido at the piano, appears with much success at the Queens. The Zillahs present a musical and vocal turn, and The Beswick Twins appear in "Tit for Tat" at the Palace.—The boards of the Laygate Theatre are occupied by Harry Scott's Stock Company in "Trilby." The cast includes David Day and Una Lindley in the leading parts.

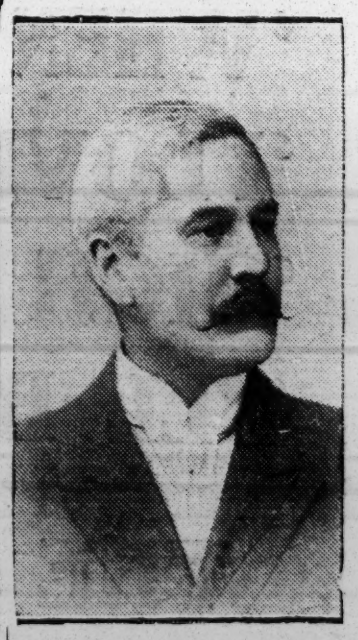
The Ibsen season at The Kursaal, WHITLEY BAY commenced with a fine production of "Ghosts," in which Jennie Stevens gave a wonderful performance as Mrs. Alving, while Athol Douglas contributed a well-thought-out psychological study of the Morbid Son Oswald. Beckett Bould was impressive as Pastor Manders, and the low cunning and hypocrisy of John Engstrand was finely brought out by Frank D. Russell. Cathrina Ferraz, who is making rapid strides in the profession, looked and acted the part of Regina Engstrand with conspicuous ability. The house received the play with rapt attention.

The Piccadilly Follies and Musical Comedy Cabaret fill the IPSWICH Lyceum stage this week, and incidentally will fill the house.—The Hippodrome has the new revue, "High Life."

Messrs. Harris and Gillow, of Wardour Street, London, W., report that the cinema property market is still very active, and they have during the present month found purchasers for the following properties, namely: Bow Electric Theatre, Bow, London, E.; The Elysian, Bradford; and Mitcham Lane Picture House, Mitcham Lane, Streatham, London, S.W.

The Actors' Church Union have just published their Theatrical Lodgings List for 1926. The first contains 5,000 addresses in 450 theatrical centres, and it can be obtained (1/2 post free) from A.C.U. Headquarters, 28, Soho Square, W.1.

IN MEMORIAM



FRANK HEATH.—In loving memory of a dear Husband and Father, who died December 16th, 1908.
Deszo Retter.

At the London Coliseum last week, Deszo Retter, with his original style of humour, concluded a long season in Town. Playing in the provnces for the next four weeks, this clever entertainer returns to the London Coliseum for the first week in the New Year.

Death at Bath.

Connected with the Theatre Royal, Bath, for 63 years, Mr. Charles Fisher died last Wednesday (Dec. 9) at the age of 87. Soon after he joined the staff of the theatre, when Mr. J. H. Chute was lessee, the house was badly damaged by fire on Good Friday, 1862. In 1913, Mr. Fisher was presented with an illuminated address and a marble clock in recognition of his services. He retired two years ago.

M.H.A.R.A.

Owing to the Christmas holidays, the London offices of the Music Hall Artistes' Railway Association will be closed from Thursday, Dec. 24, at 1 o'clock, until the following Tuesday morning.

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FRANCIS, DAY & HUNTER LTD
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SENSATIONAL HITS IN THE FIRST PANTO'S

SUNNY HAVANA

ARABY

WHEN THE BLOOM IS ON THE HEATHER

TOY DRUM MAJOR

WHY DON'T MY DREAMS COME TRUE

SAVE YOUR SORROW

I'VE NEVER WRONGED AN ONION

'BOUQUET' 'TENNESSEE'

'WE'RE ALL JOLLY GOOD FELLOWS'

'BABETTE' 'CLOSE IN MY ARMS'

'WHEN MY SUGAR WALKS DOWN THE STREET'

'I LOVE THE SUNSHINE' 'PADDLIN' MADELIN''

'HIGH STREET, AFRICA' 'WHAT ABOUT YOU'

'I'LL BUY THE RING' 'SAN FRANCISCO'

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BELFAST.

EMPIRE THEATRE.—G.M., Mr. Gerald Morrison; Mus.D., Mr. J. C. Evans.—The Turf Productions present the comedy revue, "Happy Days." The cast includes Jack Morris, Miss Pat Burgott, Lily Lansdown, Stan. G. Pell, Ted O'Dwyer, Chris. Benson, The Elite Girls, Syd. Lansdown, Hilda Leonard, The Happy-Go-Lucky Girls, etc. Next week the Christmas attraction is "See the Point."

GRAND OPERA HOUSE.—M.D., Mr. Fred W. Warden; R.M., Mr. James McCann.—Closed for Pantomime rehearsals of "Red Riding Hood," which will be produced on Christmas Eve.

ROYAL HIPPODROME.—G.M., Mr. G. Doubler; Mus.D., Mr. Robert Stall.—The Ten Loonies top the bill, and their musical act has taken as well as ever. They are supported by Tex McLeod (always welcome), Grace Ivell and Vivian Worth, Desso Retter, etc.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M.D., Mr. Philip Rodway; A.M., Mr. G. D. Bradbury; B.M., and Mus.D., Mr. H. Rushworth. "The Punch Bowl" is delighting audiences here. Mr. Robert Hale heads the fun makers and is a great success. Miss Joyce Barbour appears with her dainty manner and artistic movements and sense of comedy. Mr. Guy Latham, Mr. Hugh Dempster and Mr. Eric Cave are much in the picture with some sound work. Then there is Miss Cherry Carver, a bright and clever artiste, and Miss Annie Kasmir, whose performance was most meritorious and thoroughly artistic. Miss Sheila Rawle also gained appreciative notice.

GRAND.—P., Moss Empires, Ltd.; M., Mr. F. A. Jolly; A.M., Mr. E. C. Gibson; Mus.D., Mr. Gilbert Smith. Mr. Harry Day's revue, "Chimes," contains several good burlesques and some delightful settings. Jos. Alexandre leads the comedy and makes the show a merry one. Audrey Knight, as leading lady, is fresh to Birmingham and creates a good impression, being vivacious and capable both in song and dance. Fredk. Carlton and Gertrude Dickson are the special vocalists, while the Fayre Sisters supply an instrumental scena of distinct merit. In addition, Wilfred Watson gives able support and Osborne and Clarke provide a welcome duo, while Victoria Dacre figures prominently and Fiery Jackson and partner give their popular speciality.

REPERTORY.—P., Sir Barry V. Jackson, M.A.; Assistant D., Mr. Bache Matthews; G.M., Mr. Cyril Phillips; Con., Mr. Harold Mills. The revival of "The Farmer's Wife" will be a strong attraction during the Christmas season. The Devonshire comedy is already an established favourite with Repertory audiences and those who come to deepen their acquaintance with its genial humour will not be disappointed with the present production. Mr. Frank S. Strickland is a convincing Samuel Sweetland—the farmer in search of a second wife—both in his moments of confident approach to the ladies whom he considers eligible and in his chagrin when he finds he is not acceptable. Mr. Raymond Huntley made Churdles Ash a philosopher of the fields as well as a mirth-provoking farm servant. The persistent lover, George Smerdon, was well done by Mr. Stringer Davis, and there was much sympathetic acting in Miss Dorothy Vernon's Araminta Dench.

EMPIRE.—P., Moss Empires, Ltd.; R.M., Mr. Henry Raymond; A.M., Mr. A. E. Sheldrick; Mus.D., Mr. J. Clegg. The "Cock-a-doodle-do!" revue is a spectacular presentation and a bright show all round. Archie Glen, a droll comedian, heads the cast, and causes many a laugh. Irene Shamrock assists in the comedy as well as dancing and singing with zest and effectiveness. The tenor vocalist, Eric Randolph, sings expressively. Herbert Lee, in light comedy, supplies an entertaining turn, and a feature which makes for additional pleasure is the extra band with harpist and flautist included. Rose Hardy Alexa McLeod, Constance Anderson and Renee Lemoine render quite adequate assistance in a sound production presented by Mr. B. A. Meyer.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M.D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus.D., Mr. H. Henderson, Mus. Bac. A new musical comedy revue, "Let It Rain," presented by St. Martin's Productions, feature Lowenwirth and Cohan. This duo sing and do several other items with great gusto and with no uncertain appeal. Anna Dorothy invests her comedy and characterisation with a distinctive personality, Arty Ash is a capital comedian, Osborne and Langley add some excellent performances, the Shurley Girls are prominent and attractive in various scenes, and Rex London gives of his best.

BORDESLEY PALACE.—P., Moss Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A.M., Mr. John Crondace. A dramatic week precedes the pantomime season. Messrs. T. Edward Ward and Helsby Wright present their premier company in "Over The Hill." Among the cast are the Misses Alice Inman, Mabel Maurice, Madge Douglas, Beatrice Anderson, Holly Hazelwood and Genna Lyndon, and Messrs. Arthur Dallas, Ernest Vaughan, Wm. E. Passmore, Newman Maurice and E. Holland Day.

EDINBURGH.

LYCEUM.—M.D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A.M., Mr. Leonard Clarke; Mus.D., Mr. Albert E. Burke.—Pleasant memories are evoked by "Monsieur Beaucaire," which Mr. Gerald Lawrence's Company are playing here this week. Mr. Lawrence's acting in the title rôle is marked by conspicuous ease. Miss Madge Compton is charming as Lady Mary Carlisle, and plays with skill. Mr. W. E. Holloway ably fills the part of the Duke of Winterset, and Mr. Vernon Crabtree, Mr. Wilson Coleman and Mr. Russell Macaulay were excellent as Mr. Rakell, Beau Nash and Major Molineux. Mr. Geoffrey Chase as Mirepoix, Miss Mary Pemberton as Lady Rellerton, and Miss Joyce Rellerton were admirable.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd., L., Edinburgh Varieties, Ltd.; M.D., Mr. Fred Collins; R.M., Mr. W. Scott Buccleuch; Mus.D., Mr. Jas. H. Herkes. The Westbourne Productions present the "Puzzles of 1925." The cast comprises several clever comedians—Vine and Russell, Bert Weston, Billy Adams, Zoe Corner, Carrie Johnson, and Vera Waldron, carry through the business of the revue with lightness and humour. The Piccadilly Band and the Westbourne Belles introduce turns which increase the interest of the play.

EMPIRE.—M.D., Mr. R. H. Gillespie; R.M., Mr. Joseph Nelson; Mus.D., Mr. Felix Burns.—"Mottoes," a new revue performed by Sam Mayo and Company, is proving popular here. Mr. Mayo himself is a leading figure, and his humour evokes hearty applause. He is supported by that clever comedienne, Dorothy Meade, and other talented artistes, and their united efforts constitute a revel of mirth. The Jazzing Musical Cranstonians and the Sixteen Motto Maids give items of music and dancing that rouse the enthusiasm of the audiences. There are some delightful settings, and the dresses are exceedingly pretty.

GLASGOW.

KING'S.—M.D's., Fred W. Wyndham and George T. Minshull; B.M., Hugh Macfarlane; Mus.D., A. Hoskins. For the second week in succession the stage here has been occupied by amateurs. At present the St. Mungo Opera Club are performing "Iolanthe" in aid of the Redlands Hospital for Women. The opera is produced by Mr. Robert Gilmour, while Mr. Robert M. Reid conducts the orchestra and a chorus of eighty voices with remarkable success, the principal characters are in excellent hands, Iolanthe being played by Miss Carrie Cuthbertson, the Lord Chancellor by Mr. Robert Gilmour, Carl Tolloller by Mr. John Paton, Private Willis by Mr. C. Denard Read, and Miss Mabel Denham Smith as Phyllis.

ALHAMBRA.—M.D's., Alfred Butt and R. H. Gillespie; G.M., E. W. Crossley Taylor; A.M., Fred A. Ferne; Mus.D., Arthur E. Godfrey. The Christmas attraction, "Rose Marie," opened on Monday to a crowded house, and is well booked up for its season of eight weeks. An excellent company has been sent with the play. Virginia Perry is an ideal Rose Marie, and is charmingly natural in her acting, while her singing is superb. As Jim Kenyon, Jamieson Dodds plays the lover-hero with distinction and is a fine vocalist. Leonard Mackay finds a congenial part as Sergt. Malone, and the Hard-Boiled Herman of George Gregory is a clever and amusing character. Louise Withing plays Wanda with dramatic force, and Doris Sparrow is bright as Lady Jane. J. C. Aubrey acts with emphasis as Black Eagle. Two well-acted parts are the Edward Harley of Desmond Roberts, and the Emile of Colin Ashdown. Marie Nixon as Ethel Brander completes a first-rate cast, and the work of the chorus is exceptionally good. The staging of the play is excellent.

HIPPODROME.—G.M., D. A. Stewart; Res.M., J. Curtin; Mus.D., R. Fulton Steele. The Circus season here is proving a great success, and crowded houses revel in the fun provided by Doodles and August and the circus turns in the ring by Madame Gauhtier, Young Steve and Violetta. The speciality turns are all good, including The Bells as gymnasts, the Sutcliffe family in their Scotch piping and their pyramid act; the Flying Winskills in aerial acrobatics; the Ringle Bros. in juggling and comedy; Madame Marifah's performing cockatoos; Jass and Jessie in an amusing burlesque hunting act; Madame Callenberg's performing bears, and the water finale, in which the Bathing Bells go through some clever evolutions in the water. There are also Cilla Kaye's pretty little jumping pony, and a mule that refuses to let anyone ride it.

EMPIRE.—P., Moss Empires, Ltd.; R.M., G. H. Richardson; A.M., A. J. Wark; Mus.D., Henry Farmer. Francis Laidler's revue, "The Punch and Judy Show," is meeting with a great reception here. Especial praise is due to Dorothy Viggers, Tubby Stevens, Leslie Halton, Betty Hobbs, and Beryl Beresford. Oliver P. Bernard is responsible for the scenic effects which are more than usually noteworthy.

METROPOLE.—L., B. F. Picture and Variety Circuit; G.M., Wm. A. Rea; Mus.D., John E. Rady. Bright and lively is the pantomime, "The Babes in the Wood," presented by Fred Collins, who has gathered together an excellent company of talented artistes. Nellie Wigley sings and dances with great charm as Robin Hood, as also does Reta Mercer who gives a fine performance. Gladys Hayes is also well to the fore. The comedy parts are a strong feature with Fred Lake as Prisella the dame. Will Collinson as the Baron was most successful. The Barry-Furness Twins add to the gaiety as also do the Town Thomas Quartette, Nellie Howard, Jack Lester, twelve Real McKays and a chorus of clever dancers.

OLYMPIA. — M., Alex. J. Cassels; Mus. D., John Henderson. An attractive picture programme includes "The Triflers," with Max Blanche, Frank Mayo, and Eva Novah, and "Smouldering Fires," with Pauline Frederick and Laura La Plante. The variety items are Scott and Earle, singing and dancing specialists, and Johnnie Daly, the dame comedian.

LIVERPOOL.

ROYAL COURT.—Mr. George T. Minshull; B.M., Mr. J. H. Ferguson; Mus.D., Mr. Jullien H. Wilson. The Carl Rosa Opera Company are paying their yearly visit, which is this time limited to one week. On Monday they opened with "Madam Butterfly," the presentation of which was keenly enjoyed. The principal artistes engaged in the work comprised Hughes Macklin, Olive Gilbert, Hubert Dunkerley, Appleton Moore, and Jennie Bleasedale. On other days were given: "Faust," "La Boheme," "Samson and Delilah," "Trovatore," "Cavalleria Rusticana," and "Carmen."

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A.M., Mr. J. H. Tomkinson; Mus.D., Mr. Sam Hague. The whole of this theatre was practically booked up before the rise of the curtain on Monday evening, the attraction being a flying visit of Seymour Hicks, Ellaline Terriss and Betty Hicks. "The Man in Dress Clothes" is one of the most amusing farces seen in Liverpool for a long time and on Monday the crowded audience rocked with laughter over the adventures of Seymour Hicks, while to Miss Terriss a very cordial welcome was extended.

PLAYHOUSE.—P., Liverpool Repertory Theatre, Ltd.; L. and M., Miss Carpenter; Mus.D., Mr. Joseph Smith. Much public patronage is being bestowed on the revival of Arnold Bennett's "What the Public Wants," which is excellently presented by the resident company.

HIPPODROME.—M.D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus.D., Mr. R. Tomlinson. For the first time in Liverpool we are having "Running Riot," a capital revue sent by Stuart Lawrence and Vivian Palmer. Not only are the sixteen scenes picturesque but there is lots of fun and entertainment provided by Stan Paskin and Horace Kenney (both capital comedians), Nellie Turner (a charming actress and vocalist), Dorina Bodley (a graceful dancer), the twelve Hudson Girls, Wally Buscoe, A. E. Young, Charles Berkeley, Celia Raye, Patricia Fields, Yale Melody Band, Florence Williams, and Gordon Wells.

EMPIRE.—P., Moss Empire, Ltd.; L. and M., Mr. George Manners. After a month's big business with "No, No, Nanette," this popular resort turns to a week's variety, putting forward a strong bill. Heading it is Josie Collins, who had a hearty reception on Monday evening, when she rendered several of her well-known songs, assisted by Nat D. Ayer. Then came John Birmingham's fine band, Jack Edge, the popular comedian, sixteen Rodney Hudson Girls, Fred Sylvester and Co., Van Dock, Harry Moore, J. J. Collins and May Henderson.

ROTUNDA.—M., Mr. M. Montgomery; A.M., Mr. J. E. Machin; Mus.D., Mr. E. J. Leeming. The attraction here is Jazon and Montgomery's pantomime, "Jack and the Beanstalk," in which appear Lane and Shaw, Gladys Watson, Renda Rudd, Lowe and Boden, Verno and Lavelle, Florrie Butler, Kathleen Stockdale, Charles Seguin, Blanche Hern, and the Bertinis.

PAVILION.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. Henry Hearn; Mus.D., Mr. Harry Walker. Here this week Messrs. Beresford and Bennett are giving a new revue, "Wait for It," among the artistes being Peter Hardy, Vic Cornetti, the Moanna Band, and the Eight Scala Girls.

RIVOLI. — M.D., Mr. T. Halliwell Hughes; M., Mr. F. J. Francis. Messrs. Jack Fortescue and Co. are finishing their season here with "The Ruling Vice," written by Mr. Fortescue.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. George Lee; Mus.D., Mr. Chas. W. Chambers.—The thrills and the mystery of "The Creaking Chair," which Messrs. Aubrey Smith and Martin Sabine presented here on Monday, kept a good house well entertained. Miss Ivy Duke—well known on the films—demonstrated her gifts as a temperamental actress in the role of Anita Latter, and Mr. Aubrey Smith as Edwin Latter gave a sterling performance, in spite of his restrictions as an invalid in a bath-chair. The company supporting these central characters are uniformly excellent.

ARDWICK EMPIRE.—M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus.D., Mr. R. Hardwick.—The American revue, "Attaboy" is proving a sound attraction here. Prominent exponents of its humour, melodies and specialities are Fred Miller, Winnie Goodwin, Joe Baker, and the Attagirls. A fine chorus is in support, and the show is presented by Ed. G. Pelton in thoroughly acceptable style.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Iearn; Mus.D., Mr. Albert Heyes.—Messrs. Jazon and Montgomery stage here this week a very picturesque and entertaining version of "Bluebeard," which is well up to their usual standard of excellence in all essential respects. The scenery is bright and fanciful, the dresses are brilliant, and the incidental music and songs are suitable, swinging, and up-to-date. Gertrude Kaye makes an ideal principal boy as Selim, and Dorothy Derry's impersonation of Fatima is dainty and charming; Jack Britton's Bluebeard is strongly done; Bert Groves as Ibrahim and Bob Cromwell as Anne render valuable service; the O'Shea Girls are pleasing in the secondary rôles of Veda and Zonda; Crasey, Hicks and Pass provide much amusement as a trio of humorous fellows; and Lena Wellen and James Parry ably fulfil requirements as Fairy and Demon respectively. Madame Victor's Six Charlton Girls add clever specialities.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A.M., Mr. George Steel; Mus.D., Mr. Chas. H. Bayley.—The well-known comedy, "What the Butler Saw," by Judge Parry, is receiving full honours here as presented by the Broadhead Players. Principal parts are in the hands of Miss Ethel Bracewell, Miss Gladys Ford Howitt, Mr. Paul Neville, Mr. Edward E. Louis, and Mr. Edward Valentine.

RUSHOLME THEATRE. — G.M., Mr. Arthur W. Bell.—The new Manchester Repertory Company here are giving an enjoyable rendering of R. C. Carton's comedy, "Lady Huntworth's Experiment."

PALACE.—M.D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; A.M., Mr. Douglas Bush; Mus.D., Mr. T. Wrathmall. —"Down Hill," a new play by David L'Estrange, with Ivor Novello in the cast, was produced here on Monday evening, 14th inst.

HIPPODROME.—M.D., Sir Oswald Stoll; R.M., Mr. Bertram Isles; A.M., Mr. H. Hodgkinson; Mus.D., Mr. Baguley Waters. —Presented by Tom Arnold for Theatre Productions, "The Melody Box Revue," a fine show, is playing to good houses here. The cast—strong all round—includes Elsie Bower and Freddie Forbes, supported by Dorothy Neville, Vernon Drake, Billy Rutherford, Victoria Miller, R. W. Willey, Edris Coombs, the Four Wests, and Lawrence Tiller's Sixteen Girls. Two outstanding items are the Pearl scene and the Living Fan.

SHEFFIELD.

LYCEUM THEATRE.—M.D., Mr. John Hart; G.M. and T., Mr. J. E. B. Beaumont; A.M., Mr. E. Merton-Pool.—A hearty reception greeted Mrs. Patrick Campbell when she appeared on Monday night in the gripping mystery play, "The Thirteenth Chair," in which she so cleverly sustains the part of Mme. Rosalie La Grange. Mrs. Campbell is well supported by Messrs. David Clyde, Norman Matthews, Geoffrey Clark, J. Melville, Misses Betty Moore, Catherine Lacey, and Gaby Fay. During the week Mrs. Campbell is presenting the farcical comedy, "The Adventurous Age," in which she plays the leading part.

THEATRE ROYAL.—Closed for rehearsals of pantomime, "Jack and Jill."

EMPIRE.—P., Moss Empires, Ltd.; R.M., Mr. Arthur H. Williams; A.M., Mr. A. E. Story; Mus.D., Mr. Bernard A. Hannah.—Mr. Robert Courtneidge's company is here with that bright musical comedy, "The Arcadians." Principal parts are well presented by Mr. Harold Clemence, W. A. Haines, Victor W. Weston, C. F. Cooke, Fred Maguire, Walter F. Rignold, Tilly Foulds, Mabel Miller, and Edith Alderman.

HIPPODROME, LTD.—R.M., Mr. H. C. Savage; A.M., Mr. W. B. Gibson; Mus.D., Mr. William Bingley.—Mr. Archie Pitt's revue, "A Week's Pleasure," is a popular entertainment here, very funny interludes being introduced, with Walter Amner, and Pat Aza, with Betty Fields as principals in comedy work, assisted by Harry Daniels, Tom Fancourt, Gerald Burrows, A. C. Gibbons, Regina and Frinton, the "Busby" Band, and the "Tower" Dancing Girls.

PALACE THEATRE, ATTERCLIFFE.—P. and B.M., Mr. Arthur R. Walker; A.M., Mr. John G. Mawson.—Mr. George W. Batty's "Royal Empire Circus" is a big attraction, with all usual turns cleverly undertaken by a large number of performers.

At the Alhambra Theatre, BRADFORD, Miss Florrie Forde presents her fourteenth annual pantomime, "Robinson Crusoe," the popular artist herself appearing in the title rôle. She is very ably supported by that clever comedian Billy Danvers, Aleta Turner, Willie Lindsay, and Chesney Allen, and Sinclaris and Dalva.

At the Grand Theatre, DERBY, is the famous Russian dancer, Lydia Kyasht, who presents a novel and artistic entertainment entitled, "A la Russe," which combines, in addition to the ballets, vocalism and musical interludes of high order. Madame Kyasht and her corps de ballet present six delightful ballets, including the exquisite Russian wedding act, and the Balalaika Orchestra play appropriate native airs. Nicholai Nadejin is a brilliant singer, and Alexander Strelsky and Olga Alexeeva are also possessed of rich voices. Coleen Clifford proves a smart entertainer at the piano. Messrs. Jazon and Montgomery supply the fare at the Hippodrome, where "On the Panel" lives up to its reputation as a laugh-raiser. The Lancashire comedian, Tubby Turner, is particularly funny as the leader of a jazz band. There is a smart fight comedian in Albert Darnley, jun., who scores with some popular numbers, and Rhys Thomas uses his baritone voice effectively. Leonora and Dolly are clever dancers, and the Three Lothairs, lady acrobats, perform some skilful feats. One of the features of the show is the Savoury H'Orphans Band, and another artiste who does well is Elsie Ingham (a Blackpool favourite). The Six "J. & M." Girls dance smartly.

At the King's, DUNDEE, the D'Oyly Carte Opera Company opened their second week on Monday with an excellent performance of "The Mikado." Leo Sheffield's Pooh-Bah seems to improve with age, his inimitable singing and humour carrying his audience with him; Henry Lytton's Ko-Ko is undoubtedly a masterpiece, his songs being rendered in delightful fashion; Darrell Fancourt gave a most finished enactment of the Mikado and was deservedly encored for his great song; Charles Goulding was an excellent Nanki-Poo, his "A Wandering Minstrel I" eliciting a warm encore, while Henry Millidge sang Pish-Tush's music tunefully. Elsie Griffin was a delightful Yum-Yum, her acting and singing being excellent; Aileen Davies was an attractive Pitti-Sing, and Peep-Bo was cleverly undertaken by Beatrice Elburn. Bertha Lewis as usual was a most impressive Katisha and sang "The Hour of Gladness" beautifully. On Tuesday "The Gondoliers" was played, and the week's bill also includes "Cox and Box," "H.M.S. Pinafore," "Patience," "Princess Ida" and "The Yeomen of the Guard."—"The Heather Maid," a bright revue in seven scenes, is given a cordial reception at the Victoria. There is a deal of clean humour and the singing and dancing are of outstanding excellence. The cast embraces Jack Short, May Dalziel, Stewart and Hall, Scott and Weston, Violet Jackson, Nellie Forbes, Robert Hastie, and Harry Stewart, while the Dalziel Girls contribute some clever dancing and help to make the show a bright one.—Herbert Mansfield's Repertory Company stage "A Pair of Silk Stockings" at the Queen's. Herbert Mansfield as Sam Thornhill and Jayne Grey as Molly appear to great advantage and are capably supported by Robert Hewland as Captain Bagnall, Frank Hertie as Sir John Gower, Charles Hartopp as Hugh Macintyre, R. Stewart Taylor as Arthur Brook, Arthur Pringle as Morgan, E. W. Bretton as Inspector Wilson, Joseph E. North as the tramp, Florence Daly as Lady Penelope Gower, Marjorie Raeburn as Pamela Bristowe and Margaret McDougall as Irene Maitland.—Kelvin and Johnston, comedians, and Dave Thomson, vocalist, are at the Wellington Palace, and at the Princess's is Edgar Beynon, presenting "A Vaudeville Review." Principal items at La Scala are "The Golden Bed" and "Recompense," and the Kinnaird has a big attraction in Jackie Coogan in "The Ragman."

At the Pleasure Gardens Theatre, FOLKESTONE, the Folkestone Dramatic Club are presenting the drama "Under Cover."

A capital vaudeville bill is at the Hippodrome, GLOUCESTER, headed by Emlyn Thomas and his Band, and supported by The Two Cures (the mighty atoms); Lilian Carter, soprano; Ted Saunders, mimic; Doris Hartley, with her banjulele; Gerardo, and Enid Adair, dancers. Variety at the King's Theatre is supplied by Rene and Renard in their clever banjo turn, and Miss Marie Gros, clever comedienne.

At the King's Theatre, GREENOCK, Mr. Cecil Barth (by arrangement with Mr. Robert Courtneidge) presents "Paddy, the Next Best Thing," the cast including J. H. Darnley, Sydney Burt, Vera M. Ward, Rita Grayton, Denny Fitzherbert, Lionel L. Scott, Owen Reynolds, Betty Hardy, Jean Stanley, J. Leonard Perret, James Stevenson, Ann Pringle, Emma Jamieson, Jane Watney, and Moira Lynd.

"Say When" Revue is at the KEIGHLEY Hippodrome, featuring the Manhatton Melody Makers (10 in number) in their latest successes, and Miss Kitty Evelyn, a popular and versatile artist.

Great interest is being paid to the personal visit of Matheson Lang in "The Chinese Bungalow," which is well presented at the LEICESTER ROYAL OPERA HOUSE. Matheson Lang gives a clever portrayal of the Chinaman "Yuan Sing," while others in the company that do well are Diana Hamilton, Winifred Izard, and Henry G. Hewitt. After Saturday night's performance, the Opera House closes until Boxing Day, when Fred Clements will present the Christmas Pantomime, "Red Riding Hood." At the Theatre Royal, the Fortescue Repertory Company are presenting a dama, "A Stolen Future." The cast includes Winnie Rousby, Phyllis Orme, Midge Longdon, Eileen Leoville, Micky Kelso, Bert Englefield, Frank Corfield, David Leslie, Lawson Frazer, and Tod Squires. "The Woman Who Knew" is billed for Friday evening. An entertaining variety bill at the Palace includes Teddy Morris' Buffalo Band, Charlie Robbins (an excellent dancer), Ben Levin (vocalist), Vivian Foster (the Vicar of Mirth), the Anserouls (acrobats), Jack Stocks (the woman-hater), Dorrie Dene, the Dormondes and Tato and May. At the Pavilion, C. A. Stephenson presents "The Sunny South," which includes C. A. Stephenson, Lance O'Dare, Nellie St. Denise, Lilly Ingram, Unita Hanson, Hilda Macklin, J. A. Hopkins, A. Day, and the Empire Troupe of Dancers.

Henry Baynton and his company are at the Theatre Royal, NORWICH, playing "The Melting Pot" four times, and "Captain Drew on Leave" at the end of the week. The "Stop Here" revue, an Alexia Production, is at the Hippodrome.

At the New Theatre, OXFORD, W. S. Lyon is presenting the original comedy revue, "Tonics" (in Fourteen Doses). The cast includes Bert Arnold, Jack Warman, Leon and Alys, Beryl Locke, Frank Lawson, Arthur Carvey, Hylda Rowland, Harry Fox, Dorothea Pinhoe, and the Tonic Girls.

The Famous Rothesay Entertainers presented by Fyfe and Fyfe, are at the PAISLEY Theatre. The company includes Charlie Kemble, comedian; Robert Machray, baritone; Fred Davis, ventriloquist; Monty MacVean, comedian; Harry M. Millen, pianist and entertainer; May Milby, soubrette; Daisy and Ella Carr, dancers; Bijou Gordon, comedienne and dancer; Betty Belch, soprano; and Julian Ross, actor-vocalist, who also acts as manager. Appearing at the Rink Variety Palace are Jas. Housten and Company, in a Scotch comedy sketch; Tate and Holden, comedians and dancers; and Arthur James and Partner, in a versatile act.

At the PRESTON Empire the D'Oyly Carte Opera Company are giving "Iolanthe," "The Mikado," "Patience," and "Ruddigore," all of which are much appreciated by local patrons. A strong cast is responsible for the presentations and includes Sydney Granville, James Hay, Jno. Huntington, Hilton Layland, J. Wau Menzies, Ellis Vizard, Kathleen Anderson, Marjorie Eyre, Winifred Williamson, and Gertrude Wolfe.

Miss Ada Champion's Dramatic Co. are appearing for the second week at the County Theatre, READING. In the first part of the week they are presenting (twice nightly) "The Elder Miss Blossom," and on Thursday to Saturday "A Sinner in Paradise," with Miss Champion in the rôle of "Ann" in the latter play. The new musical version of "Uncle Tom's Cabin" is the attraction at the Palace Theatre. The famous old story is amalgamated with some wonderful plantation scenes, in which Negro Spirituals and old-time Negro dancing are introduced. The cast includes Eddie Emerson, the famous coloured comedian, who takes the part of Jim Crow, Percy Rhodes the part of Simon Legree, Miss Dorothy Turner portrays Lucy, and Charles Cullum impersonates Edward St. Clair. The other parts are taken by a strong company with a full chorus of Creole Beauties and Octoroon Dancers. "Mother Goose" will be the Pantomime at the County Theatre.

At the Grand Opera House, SCARBOROUGH, Winstan Gordon presents the musical comedy revue "Well, I Never."

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Ruby Kimberley and Jack Tully present, at the Palace, SOUTHAMPTON, the revue "British Made," in which Jack Herbert is the Principal, ably supported by Myrtle Grove, Ernest Moore, and Reg Edwards.

At the Alhambra, STIRLING, McIntyre Productions present "Dough-Knuts."

STOCKTON Hippodrome's attraction is George Formby in Mr. Convery's "Seeing Life" revue, and at the Grand Theatre Jimmy Jay is featured in "Sergt. Percy" revue.

"The Price of Coal" is being performed at the Theatre Royal, SUNDERLAND. It is produced by Will H. Glaze, who appears in the principal character, and is supported by an excellent company. The Empire Theatre has a revue by Harry Day entitled "Designs." It is highly spectacular and very fanciful. The company includes Bob Stevens, Dolly Elsworthy, Walter Newman, Robert McLachlan, De Busse, Dan Young, and Lawrence Tiller's Babes. There are pictures at The King's Theatre and the Avenue Theatre. Varieties at the first-mentioned are provided by Kuming and Dini, song and dance artistes, and at the Avenue by Les Paulettes and Jenny Green, comedian.

At Her Majesty's Theatre, WALSALL, the variety programme includes Clown Decars' Miniature Circus; Miss Grace Cunard, in a novel vocal, dancing and juggling act; Victor Keith, light comedian; Ednara's Maids of Harleigh, vocal quartette in a Welsh scena; Tom Bracewell, the unique eccentric, and his wonderful Dolly; Texo, in ariel flights, and The Ashley Sisters (Hilda and Olive), the popular lady Xylophonists. At the Grand Theatre, London Productions present the musical burlesque comedy, "Oh! Oh! Daphine." The cast includes Jack Cardiff, comedian; Nero, the Neapolitan musician, Elsie Maie in latest character studies.

At the Hippodrome, WARRINGTON, "Stunts of 1925" is being played, George Perry being the principal comedian, Arthur Goddard and his band also being prominent.

At the Empire Theatre, WEST HARTLEPOOL, Harry Day's Company present "Headlights," a good cast includes Kitty Colyer, Jerry and Co., Jimmie Leslie, the Capitol Band, and a number of other well-known artistes. The play, "Mr. Pim Passes By" is the attraction at the Grand Theatre, which is presented by the Stuart and Drew London Repertory Co. It is interpreted by a good cast. The artistes appearing at the Palace Theatre are The Mandels (musical entertainers), the Regoes (in a comedy sketch), Willie Eden (jugglers), and the Flemings (duettists).

At the Theatre Royal, WORCESTER, Curzon Productions are responsible for the presentation of the revue "Spasms." Harry Matto plays the principal part, and is supported by an excellent company.

At the Theatre Royal, YORK, L. S. Lowe and Wallace Davidson's Company are appearing in "The Bamboula," the cast including Sinclair Cotter, Harold Cundall, May Yates, Robert Ernest, Fred Herries, Franklyn Tilton, Fred Colley, George Cooper, Kathleen D'Arcy, Percy Scott, Alison Stuart, L. Holloway, Peggy Ford, Lily Rossine, and Clement Charles. —At the Empire, "Round the Town" is being played, the principals being Peter Jarman, Sybil Marcelle, Three Scamps, and Sharp's Tromboneers.

"MY LADY FRAYLE."

By Blackburn Amateurs.

The Blackburn Amateurs' presentation of "My Lady Frayle" at the Theatre Royal, Blackburn, is well up to the high standard one usually associates with their productions, and would do credit to a professional company.

As the Countess of Frayle, Miss Mabel Ibbotson is an outstanding success and uses a delightful voice to great advantage in her various numbers. Miss Ruth Wearing, well known on the Manchester Broadcasting Station, scores as Virginia Desborough, as does Mrs. Mason in the part of Mrs. Grundy. Miss Jose Johnson does well as Mrs. Desborough, and the smaller feminine parts are in capable hands. The comedy element is provided by Mr. Bert. Shaw as Wilcox, and on Monday evening he held the big "house" convulsed with laughter from start to finish. Messrs. Robert Hamer (Dick Bassett), Norman Entwistle (The Canon), Tom Atkinson (The Mayor), and Jack Slater (Lucifer) all do well. The costumes and scenery were effective, and the ensemble singing quite good, an augmented orchestra under Mr. George Holden lending valuable aid throughout.

THE FERRANTI A. O. AND D. SOCIETY.

The members of this company have been presenting during the last week their annual opera, this time "The Mikado," and they have again proved no mean exponents of this type of entertainment. The principals acted and sang in a capital manner. In the character of Ko Ko, Mr. T. Hoyle played cleverly, and rendered his songs well, and he had a hearty reception. Miss H. Pearson, in the part of Yum Yum, was very charming, and she sang delightfully. She had excellent support from Miss A. Ogden (Pitti Sing) and Miss D. Broadbent (Peep Bo), both of whom sang in a capital manner. Miss Ogden as Katisha invested the part with charm and was the recipient of much applause. Mr. J. W. Palmer as Nanki Poo was excellent, and made good use of an excellent tenor voice in his numbers. Mr. W. T. Griffiths was well cast as the Mikado, and Messrs. A. Wilson (Poo Bah) and J. Schofield (Pish Tush) played their parts admirably. All the members of the chorus sang well. Mr. Sidney Hutchins, the producer, had done his work admirably. He also acted as musical director. Mr. H. Sampson was the general manager, with Miss O. M. Forbes (wardrobe), E. Morris (electrician and stage manager) and T. Barry (scenic artist).

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Theatrical Gossip

Two Pounds Only.

The London County Council have drawn our attention to the fact that many of those applying for registration under the Theatrical Employers Registration Act have misread the section as to fees. The sum of 40/- covers registration *and* the necessary certificate. The additional fee of 5/- is only payable if a copy of the certificate is required, should the original have been destroyed or lost. Applicants for registration who have remitted £2 5s. will have 5/- refunded.

The O.P. Club Xmas Donations.

The O.P. Club have contributed their usual Christmas gifts to the following:—Five pounds *each* to the Actors' Benevolent Fund, Royal General Theatrical Fund, "Referee" Old Pensioners, Rehearsal Club, Actors' Orphanage, Theatrical Ladies' Guild and Music Hall Ladies' Guild, and two guineas to Miss Marie Lohr's Blind Children Fund.

"White Cargo."

Godfrey Tearle made his hundredth appearance in "White Cargo" at the Prince's Theatre on Monday, when the 650th performance of the play in London was also celebrated.

"The Last of Mrs. Cheyney."

Sir Gerald du Maurier has now returned to the cast of "The Last of Mrs. Cheyney." The 100th performance of Mr. Frederick Lonsdale's play will be registered at the St. James' Theatre at to-day's matinee.

In the Christmas Shows.

Supporting Bromley Challenor in the Prince's Theatre matinee revival (Dec. 21st) of "When Knights Were Bold" will be Dennis Wyndham, Doris Mansell and Patricia Malone; while James E. Page, Jevan Brandon-Thomas, Kendrick Huxham and Stella Bonheur will be among those appearing in "Charley's Aunt" at the Prince of Wales' Theatre (Dec. 22nd).

The "A Message From Mars" company, starting a matinee season—under Pilgrims, Ltd., auspices—at the Playhouse Theatre on Dec 23rd, will include Edmond Breon (in the Hawtrey part), Helen Ferrers, Stephen Ewart, Henry Hallatt and Enid Cooper.

There will be extra holiday matinees of "Quinney's" at the New Theatre.

Fellowship of Players.

The Christmas production by the Fellowship of Players will be "Othello" at the Prince's Theatre, on Sunday evening, December 20th, with Godfrey Tearle as the Moor of Venice, Cedric Hardwicke will play Iago; Frederick Harker the Duke of Venice; Douglas Burbidge, Cassio; Michael Raghan, Roderigo; Dorothy Holmes Gore, Desdemona; Laura Cowie, Emilia; and Dorothy Rundell Bianca.

Tickets are now on sale at the Fellowship Offices, 23, Gerrard Street, where free gallery tickets may be had on application (accompanied by stamped addressed envelope) to the Secretary.

"The Rising Generation."

In the cast of "The Rising Generation," to be revived at Wyndham's Theatre on Monday, December 21st, for the Christmas Holidays, will be Miss Renée d'Unjern, a young Russian actress, who as a child, was brought to England in the early days of the Revolution. Of the original cast, four members remain for the revival at Wyndhams, namely: Miss Ena Grossmith, Mr. Cranstoun Neville, Mr. Griffith Humphreys and Mr. Lawrence Ireland. Wyn Weaver, one of the authors of the play, will have the role of Felix Andrews.

"Biddy."

"Biddy," a farce by Laurence Cowen, described as an "Irish Stew," will be staged at the Fortune Theatre on Boxing Day (at the termination of Mr. Zangwill's season there), and will be played twice daily, at matinees and evenings. "Biddy" had a trial trip in the autumn to the large northern cities.

"The Gondoliers" by Children.

There will be a novel attraction at the Palace Pier Pavilion, St. Leonards-on-Sea, on Friday and Saturday, when Madame Maree Parry's pupils will present "The Gondoliers." The opera is to be performed entirely by juveniles, and the cast is possibly the youngest ever seen for so ambitious a work. With one exception, all the performers are 15 years or under. The orchestra will be under the direction of Mr. Arthur Hall.

Aberdeen Amateurs.

The Lyric Opera Company of Aberdeen Amateurs played "The Duchess of Dantzig" last week at His Majesty's Theatre, the performances being very well received by large audiences. Outstanding members of the cast were Dorothy Forrest, who made a charming Sans Gene; Addie Ross, who scored a success as Renee; A. M. Shinnie, the producer, as the Emperor Napoleon; and two excellent vocalists, Harry MacGillivray as Lefebre and P. Wyness Chapman as the Vicomte de Bethune. The chorus of about sixty voices and an excellent augmented orchestra were under the direction of Mr. Irvine S. Cooper, and the dances were arranged by Miss Jeannie Hendry.

Alton Amateurs.

The Alton Amateur Dramatic and Operatic Society are producing "The Mikado" at the Alton Assembly Rooms to-night and to-morrow.

Treasure Island.

Arthur Bourchier will give a repetition generale of "Treasure Island" at the Strand Theatre on Christmas Eve, in the afternoon. The audience will consist of twelve hundred of London's poor children, many of whom have never been to a West End theatre before.

Mr. Bourchier will this year double Long John Silver, the Sea Cook, with Blind Pew. Mr. Frank Bertram will double Billy Bones with Ben Gunn, and Mr. Philip Harben with Hunter, a private, and Joe Crossley, a village lad.

Reid Scott, who plays Jim Hawkins this year, was discovered by Mr. Bourchier in Cardiff, where he had distinguished himself as an amateur actor.

"Where the Rainbow Ends."

Miss Italia Conti is inviting 1,000 children from the L.C.C. schools to witness the first full dress rehearsal of "Where the Rainbow Ends" at the Holborn Empire on Dec. 23. The first public performance will be given on the afternoon of Boxing Day, Dec. 25. A new feature of this entertainment, which will take place every afternoon during the Christmas season, is a Children's Harlequinade, written in rhyme by Miss Bianca Conti, sister of Italia. This will precede "Where the Rainbow Ends," in which Mr. Nigel Clarke will again play St. George.

Revival of "Baby Mine."

Miss Betty Fairfax and Mr. Keith Kenneth are presenting a revival of "Baby Mine," at the Apollo Theatre, on Wednesday afternoon, Dec. 23, for a series of matinées during the Christmas season. The next matinée performance of this play will be on Thursday, Dec. 24, and then, commencing on Monday, Dec. 28, the play will be given for four matinée performances each week, on Mondays, Tuesdays, Wednesdays and Fridays. These performances will not affect the matinées of the forthcoming "Tricks" revue which, on and after Tuesday evening, Dec. 22, will be presented at the Apollo Theatre every evening, and on Thursday and Saturday afternoons. Miss Betty Fairfax and Mr. Keith Kenneth, who will play the leading roles in "Baby Mine," have gone to Paris for the costumes.

Mr. Matheson Lang.

Mr. Matheson Lang will end his present tour with "The Tyrant" and "The Chinese Bungalow" at Leicester this week. With "The Tyrant" at the start of the tour excellent business was done, and now his new play, "The Chinese Bungalow," is breaking all records. At Manchester, Liverpool, Edinburgh, Glasgow and Birmingham the week's receipts averaged about £2,450, while on one of these weeks they came nearer to the £3,000 mark.

Immediately after Christmas he will go to the Mediterranean to film "The Chinese Bungalow," playing the character of the Chinaman, Yuan Sing.

"Tricks."

An additional engagement for the new "Tricks" revue which Helen Trix and Paul Murray are presenting at the Apollo Theatre on Tuesday, Dec. 22, is that of Miss Fay Martin, who played a small part in "Patricia," in London, and several times deputised for Miss Dorothy Dickson, and subsequently played the title-rôle on tour.

The music of "Tricks," which has been composed by Helen Trix and Les Copeland, will be conducted by Mr. Philip Braham. Mr. Max Rivers is arranging the dances; Mr. Clifford Pember, who designed "The Punch-Bowl" settings, will be responsible for the scenery, the costumes are by Gordon Conway, and the whole production is being rehearsed and staged by Mr. Dion Titheradge, who is part-author, with Mr. Harold Simpson, of the book. The leading artistes are the Trix Sisters (Helen and Josephine), and Mr. Bert Coote.

"Bo-Peep" at Wimbledon.

The sixteenth annual pantomime at Wimbledon Theatre, "Bo-Peep," will be produced on Boxing afternoon. The cast includes Miss Victoria Carmen as Robin, Mr. Ernie Mayne as Cupid, Miss Ivy Close as Joan, Mr. Teddy Stream, Carr and Parr, and Miss Myrtle Peters.

The Phœnix.

The Phoenix production of Wycherley's "The Gentleman Dancing Master" has been postponed until Sunday, December 20. A novel feature of this production will be a prologue and epilogue to be spoken by Miss Isabel Jeans, which has been written for the occasion by Mr. Ivor Brown.

Hay Petrie.

This clever actor, at the conclusion of his Christmas engagement in "Blue Bell in Fairyland," will come under the banner of Messrs. Horsfield and Woodward, and will tour the provinces in the title rôle of "The Monkey Talks," opening at New Brighton.

New Mystery Play at the Comedy.

At the Comedy Theatre, on Dec. 23, Archibald Nettlefold and J. Watts Phillips will present "9.45," a mystery play, by Owen Davies, author of "The Nervous Wreck." It has been adapted for the London stage by Sewell Collins, who is acting as producer. The cast includes Kenneth Kent, Frederick Leister, Arthur Finn, Walter Howard, Lindsay Gray, Eve Grey and Dorothy Tetley.

Miss Irene Vanbrugh's Return.

The dinner and dance arranged by the R.A.D.A. Players to take place at the Criterion Restaurant on Sunday, January 3, as a welcome-home to Miss Irene Vanbrugh and Mr. Dion Boucicault, after their two-and-a-half years' tour in South Africa, Australia and New Zealand, promises to be an even more brilliant function than the farewell dinner given them by the same club in February, 1923.

Miss Vanbrugh, who has not been seen on the London stage since the revival of Sir A. W. Pinero's "Mid-Channel" at the Royalty Theatre in November-December, 1922, although she played in Sir James Barrie's one-act piece, "Half an Hour," at His Majesty's Theatre, in aid of King George's Hospital Fund just on the eve of her departure, will make her re-appearance in Mr. Oppenshaw's play, "All the King's Horses," early in the New Year.

At the home-coming at the Criterion many well-known members of the theatrical profession will be present, including Sir Squire Bancroft, President of the R.A.D.A. Players, who will be in the chair, and non-professional friends of Miss Vanbrugh and Mr. Boucicault are also invited. Tickets (15/- each) can be obtained from the Hon. Secretary, R.A.D.A. Players, 62, Gower Street, W.C.1.

"Peter Pan."

"Peter Pan" arrives for the Christmas holidays at the Shaftesbury Theatre, to-morrow (Thursday) afternoon at two o'clock. He will be represented by Miss Dorothy Dickson, Lyn Harding will be Captain Hook. As in former years, Mr. Gilbert Miller will treat the "Peter Pan" dress rehearsal this afternoon as a repetition generale, but instead of inviting the critics, he is inviting as many poor London children as can crowd into the theatre. There will be daily matinees of "Peter Pan" and the first evening performance will be on Saturday, the next on Boxing night, and thereafter every evening until further notice.

"Bluebell in Fairyland."

The cast of "Bluebell in Fairyland," the Chelsea Palace pantomime, which opens on December 23, will include Phyllis Black as Bluebell, Hay Petrie as Blib, and Nat Lewis as Blob. A company of over 60 artistes has been engaged. The enterprising manager, Mr. J. Persich, is arranging a series of novel competitions.

Mr. Stanley C. Dorrill Married.

On Wednesday last (Dec. 9) Mr. Stanley C. Dorrill (Managing Director of the New Theatre, Oxford) was married to Gladys, the elder daughter of Alderman J. E. Cottrell, of Abingdon, Berks, at the Chapel Royal, Savoy. Miss Ida Cottrell (sister) attended the bride, while Mr. J. B. Slay was best man. A reception of relatives and friends was held in the "Pinafore" room of the Savoy Hotel. Presentations were received from the staff and orchestra of the New Theatre.

Bradford Attractions.

Attractions at the Bradford Alhambra for the remainder of the month include Florrie Forde's pantomime "Robinson Crusoe," with Florrie Forde, Billy Danvers, Aleta Turner and Chesney Allen (Dec. 14); "Folies Bergere Revue," with Fred Duprez and Peggy Scott (Dec. 21); and "Gay World Revue," with Clarkson Rose (Dec. 28). At the Princes, Francis Laidler will present his pantomime, "The Babes in the Wood," on Dec. 24, with Reg Bolton as Chief Robber and Daisy Taylor as Robin Hood.

Liverpool Repertory Players at Hampstead.

On Monday, December 28, at the Everyman Theatre, Norman McDermott will present the Liverpool Repertory Theatre Company in Susan Glaspell's play, "Inheritance." The company will include Herbert Lomas, Hannam Clark, Cecil Parker, Hugh Williams, Harry Bristow, Julian Herbage, Muriel Randall, Constance Pellissier, Aida Jenoure, Muriel Walker, Innis Shawen. The play is produced by William Armstrong.

The First Xmas Plays.

This afternoon at the Church House, Westminster, there will be the annual revival of "Eager Heart." To-morrow (Thursday) afternoon "Peter Pan" will be revived at the Shaftesbury, with Dorothy Dickson as Peter, Angela du Maurier as Wendy, George Shelton as Smee, and Lyn Harding as Captain Hook. To-morrow evening the new Oxford will see the revival of W. A. Darlington's "Alf's Button," with Jerry Verno in the title role. On Saturday Miss Jean Sterling Mackinlay will commence a series of children's matinees at the Century Theatre, and "The Blue Bird" will fly again at the Garrick and Miss Nora Johnston, Mr. Ernest Hendrie and Mr. Norman Page in the company.

Conflict.

"The Era" learns that Miles Mallison's political play, "Conflict," which was so favourably received on its presentation at "Q" a fortnight ago, has been acquired by Sir Alfred Butt.

"The Blue Kitten's" Producer.

Mr. R. H. Burnside has arrived in London from New York to take in hand rehearsals for "The Blue Kitten" (the name of a restaurant in Paris, and not a domestic pet), which opens at the Gaity on December 23. He previously staged "Watch your step" at the Empire ten years ago, with Miss Ethel Levey, who is again appearing at the Gaiety, in the company. The music of the new piece is by Rudolf Friml, composer of "Rose Marie," and the book is by another American, Otto Harbach.

"L'ECOLE DES COCOTTES."

Play Actors' Production.

Comedy in Three Acts, by MM. Armont and Gerbidon, adapted by H. M. Harwood, presented by the Play Actors at the Princes Theatre on Sunday, Dec. 13.

Madame Bernoux .... Minnie Rayner.
Amélie ..... Dorothy Hamilton.
Ginette ..... Gladys Cooper.
Robert ..... John Gielgud.
Stanislas ..... Leslie Faber.
Labaume ..... Aubrey Mather.
Berthe ..... Marjorie St. Aubyn.
Racinet ..... Athole Stewart.
Auguste ..... Arthur Holman.
Marc ..... Claud Graham.
Guard ..... Gallwey Roberts.

No one would describe the famous French comedy by MM. Armont and Gerbidon, "L'Ecole des Cocottes," as a play for the English jeune fille, although in Paris it would be fairly commonplace in idea, for the play deals with habits of life that are openly recognised. To a British audience, the situations are audaciously amusing, and one must bow to the Censor's decision that it is unsuitable for ordinary public consumption. Yet in many ways "L'Ecole des Cocottes" is much less objectionable than many French farces that have been licensed. It has the merit of being frank and also distinctly amusing, about the life of a Parisian cocotte, whereas most plays of the kind, when they are adapted for the English stage, slide about dangerously on the thin ice. Mistresses become platonic friends, and the inuendos are more indecent than if the play were quite openly treated.

It is a study of the evolution of Ginette, a pretty young waitress from a shabby apartment in Montmartre, to the elegancies of a mansion in the Avenue du Bois de Boulogne. In the opening scene, she is romantically happy as the "friend" of a young composer, Robert. An aristocratic professor of deportment, a gentleman with the most polished manners and a great air of distinction, impresses the somewhat gauche, slangy little cocotte that she has a "mission" to fulfil, that she is marked out by fate to "inspire" men to make money for her to spend, so that she gives up Robert for the commonplace manufacturer, M. Labaume, who has fallen in love with her. We next see her in a modern Louis XV. drawing room in the Rue d'Anjou. She is speedily outracing her adoring protector, who really pants heavily behind his mistress in the new social whirl into which, under the guidance of the professor, she is adapting herself. Obviously this young woman, who utters with parrot-like persistence the phrases she has been taught about Moust and D'Annunzio and babbles of pictures and music, and who craves for the opera at night, will not long be satisfied with poor Labaume, who likes a quiet dinner at home and a snooze afterwards by the domestic hearth.

The next step in the social scale is ingeniously contrived. Her professor has so impressed her with her uplifting "mission" in life that she has compelled Labaume to increase the wages of his workpeople. Acting the Lady Bountiful at someone else's expense brings along her protector's wealthy sleeping partner, Racinet, to protest against the extravagance. Of course, she sets out to impress the elegant bachelor, and, in the last act, we find her mistress of a beautifully-furnished mansion in the Bois de Boulogne, the queen of Paris society. The height of her ambition is reached with an invitation to dine with a Minister of State, and, just before she is to set out, her first lover, Robert, appears, elated by the news of his engagement. For a moment she becomes again the gay young Ginette of Montmartre, who realises that he is the only person she has really loved. Impulsively she decides to dine, not with the Minister, but with some of her old friends. The authors, however, save the play from a sentimental ending by another appearance of the professor. He reminds her of her "mission," and the excuses that he teaches her to make to the Minister, whose dinner party she has held up, bring down the curtain.

There is no doubt that the play is vastly amusing, although the wit lies mainly in the audacity of the situations. The funniest moments are in the scenes between Ginette and the professor of deportment, and the one complete lesson we saw in the second act—how to behave at the theatre and the opera—was extremely humorous, and, as a piece of satire (for such it is), as pointed as anything we have had in the theatre lately.

Miss Gladys Cooper gave a wonderful performance as the cocotte who took her profession so seriously. It was a long step from the gaucheries of the first act to the languors and elegancies of the Bois de Boulogne at the end, and she was extraordinarily good throughout. Mr. Leslie Faber, as the professor, gave one of the most perfectly-studied and individual pieces of acting seen for months. It was rich in eccentric character and superbly mannered. As Labaume, Mr. Aubrey Mather was also extremely good, and the more elegant Racinet was gracefully played by Mr. Athole Stewart. In fact, the whole cast played with great finish, and Mr. John Gielgud's Robert, Miss Dorothy Hamilton's amusing study of Ginette's awkward, dowdy friend, Amélie, and Miss Minnie Rayner's Madame Bernoux in the first act call for equal commendation.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

W. W. Kelly—Wednesday, Dec. 16.
Noel Coward—Wednesday, Dec. 16.
V. Featherston—Wednesday, Dec. 16.
Christine Silver—Thursday, Dec. 17.
Georgie Wood—Thursday, Dec. 17.
Gladys Cooper—Friday, Dec. 18.
H. A. Saintsbury—Friday, Dec. 18.
A. B. Walkley—Saturday, Dec. 19.
Yvonne Arnaud—Sunday, Dec. 20.
Claire Romaine—Monday, Dec. 21.
Thomas E. Marshall—Monday, Dec. 21.

"IVANOFF,"

Stage Society Production.

A Play in Four Acts, by Anton Tchehov. In an English translation by Marian Fell, presented by the Stage Society at the Duke of York's Theatre on Sunday and Monday, Dec. 6 and 7, 1925.

Nicholas Ivanoff .... Robert Farquharson
Michael Borkin ..... George Hayes
Anna ..... Jeanne de Casalis
Matthew Shabelski .. Wallace Evennett
Lvoff ..... Robert Holmes
Zinaida ..... Amy Veness
Martha Babakina ..... Hilda Sims
A Guest of the Lebedieffs .. Tony O'Brien
Second Guest ..... Charles A. Staite
Third Guest ..... Rex Alderman
Kosich ..... Hay Petrie
Avdotia Nazarovna .. Minnie Rayner
Paul Lebedieff ..... Alfred Clark
Sasha ..... Eileen Beldon
George ..... Richard Rose
Gabriel, Lebedieff's Manservant Frank Elton
A Woman Servant .. Edith Cuthbert
Peter, Ivanoff's Manservant .. Edward Dignon

"Ivanoff," one of the earlier Tchehov plays, is a curiously interesting piece of work, especially when, as is almost inevitable, it recalls memories of those other plays, "The Cherry Orchard" and "The Seagull," which have been seen so recently.

It has not the subtle elusiveness of "The Sea-gull"; there is nothing wraith-like about Ivanoff's neighbours. Nor has it that wonderful static quality of "The Cherry Orchard." But "Ivanoff" is, as they were, a drama of an idea, and that the idea of seeming failure. Nicholas Ivanoff was a failure. When at the opening of the play Michael Borkin, in fun, points a gun at him, we feel at once, so strong is the playwright's power of suggestion, that whether it had gone off or not, Ivanoff's life is over. If that had been all, the play would have been a bitter tragedy, but it is left to Tchehov to show, in the four acts of the play, with the help of many characters and happenings of so often apparent irrelevancy, how great a thing failure can be.

There must have been many men like unto Nicholas Ivanoff in the Russia of the nineteenth century; young and flushed with ideals, putting their brains and bodies at the service of their unhappy country. Ivanoff, in one powerful speech, gives much more concisely than is the wont of Tchehov's characters, the impelling motives of his life. "He bore upon his shoulders too great a burden" was the refrain, and the story of the burden is the theme of the play.

Nicholas Ivanoff, a young intellectual, returns in early manhood to his estates, determined to build up for his servants and friends a wider and more interesting life. Into this task he throws all his energies, and with him is his wife, a young Jewess, who on her marriage embraced the Christian faith, thereby earning the hatred of her kindred. It is natural under the circumstances that she should become totally absorbed in her husband, but as the years go by he drifts away. He has found that all his ambitions and plans are fruitless; that he is up against a blank wall, the monotony of provincial life, and the vacuity of mind of his neighbours. He struggles bravely for his ideals, but as they slip from him and his material possessions dwindle and vanish, the love Ivanoff bore his wife departs too, and he turns for consolation to Sasha, the young innocent daughter of his old friend Lebedieff. Even when told by the doctor that Anna is dying, he still visits the young girl, and a year after his wife's death it is arranged that they should marry. But the symbolic gun in the first act becomes reality in the last. Ivanoff, who knows that he is an old man in ideals, that his zest for life is over, and that he has failed in what he set out to do, shoots himself rather than wreck the life of Sasha.

The curious power of the play, which cannot be suggested in a mere outline, is that Tchehov makes us feel that, although Ivanoff has failed, yet he had a strong purpose in life, and that therefore his failure was a greater thing than facile success.

Mr. Robert Farquharson had a difficult task as Ivanoff. The whole background of the play was, in a sense, chaotic, and he has to make disjointed speeches at intervals in the midst of the most heterogeneous mob of people, all such clever caricatures of the many odd persons one meets. They had one view in common—they regarded Ivanoff as strange; and it is against this mass of incomprehension, where the only faint glimmer of insight is in the youthful passion of Sasha, that an actor has to convey the inward strivings of the young man. Mr. Farquharson played the part very sensitively, and made of it a most impelling figure. Miss Jeanne de Casalis, as the unhappy wife, gave a very poignant little study, and her denunciation of her husband was delivered with fine strength. Miss Eileen Beldon looked charming as the young Sasha, conveying a feeling of innocence and charm.

In the crowd that surrounds these three, were some very clever character-studies. Mr. George Hayes gave a richly humorous impersonation of Michael Borkin. Full of bombast, apt in rhetoric, "the life and soul of any party," it was a really comic piece of work. So too was the fussily insistent card-fiend of Mr. Hay Petrie, and his partner, amusingly played by Miss Minnie Rayner. Mr. Alfred Clark wandered through the crowd as Lebedieff with a bluntness and matter-of-fact manner that contrasted happily with the general hectic excitement, and there was a delightful little sketch of a young woman who yearned for a title from Miss Hilda Sims.

The play was produced by Mr. Theodore Komisarjesvsky.

THE IBIS DRAMATIC SOCIETY

Clever Performance of "Veronique."

The Ibis Dramatic and Operatic Society gave the opening performance of the comic opera "Veronique" in the Great Hall of the Prudential Assurance Company, Holborn, on Friday evening.

The organisers deserve great credit for the excellent presentation of this pretty opera, and the company (which is composed of members of the Prudential staff) have every reason to be satisfied with the result of their efforts. Mr. Frank Mummery (Mus. Bac., Oxon) ably conducted the orchestra of nearly thirty musicians.

Mr. Edgar Rouse, who took the part of Mons. Coquenard, kept the audience in the best of moods with his clever humour, and was the outstanding figure of the cast. Mr. Leslie Reynolds also added to the merriment by his skilful representation of Mons. Loustot, the dapper and ubiquitous bailiff, while another mirthful figure was Seraphin, the love-sick groom, successfully impersonated by Mr. Frank Ledgard. Miss Sybil Ottaway was exceedingly good as Agatha, the skittish wife of Coquenard, Helene de Solanges was presented brightly and effectively by Miss Doreen Howard; and Miss Peggy Reynolds portrayed the Countess de Champ Azur in delightful manner, the singing of these ladies being much appreciated. Mr. Tom Duffin made a handsome and dignified figure as the hero, Florestan de Valiancourt. Among others who deserve special mention were Miss Gladys Rees as Aunt Benoit, Miss Dorothea Faithful in the role of Denise, and Mr. J. H. Robinson as the Orderly. Miss Anne Tucker, Miss Phyllis McNair, Miss Irene Creal, Miss Adelaide Bowden and Miss Eunice Burbridge were attractive as Coquenard's florists, and a large and talented beauty chorus together with customers, members of the National Reserve, etc., effectively contributed to the success of the evening.

Several curtain calls were made at the close of the performance, which is being continued for a week.

The opera was produced and dances arranged by Mr. Edgar S. Rouse, Mr. W. J. Bendall being stage manager, and Mr. Reginald A. Hobbs was responsible for designing the scenery.

BETWEEN OURSELVES.

What audiences will soon be thinking: "Let's hope there'll be some plums among the chestnuts."

This is the time when the animal performers find it pays to make beasts of themselves.

A sporting way would be to toss for "head" or "tail."

But isn't it a pity (from the youngsters' point of view) that most pantos have forgotten the harlequinaid?

A certain hostel, not a thousand miles from Leicester-square, is a recognised meeting place for Meuxicians.

A friend of mine, just back from France, tells me that there is no more impressive sight than pheasants going to work singing the "Mayonnaise."

A publishing house sends me a list of their latest "Fow Trots"—to say nothing of their fow pas.

A man once wrote a revue—and that's the end of the story.

The liftman lyricist, who has written two songs for the Co-optimists' new programme, has evidently forsaken the lift for the lilt.

A theatrical writer, referring to one of last week's plays, says he has never met "those wives who remain mute for 30 years, and then, after ten minutes consideration, leave their houses at midnight." Perhaps he goes to bed at eleven!

Somebody is bemoaning the fact that "jazz has killed the sweetly sad songs we used to know." Such as "Come into the Garden Maudlin."

It is stated that one of the principals in a new revue makes 30 changes, and "each times his clothes are of a different colour." He must be the leading chameleon.

An English song-writer who is so busy that he has to work overtime at home in the evening (oh boy!) tells me that he will have to leave his flat on account of "heavy overhead charges." I learn that the couple in the flat above are always fighting.

Heart beats are to be broadcast—at between one valve set and another.

And listening-in will be like "having a flutter."

A news item we shall get soon: Listeners-in in all parts of the country report that in trying to pick up the heart beats of an Aberdonian who had just found saxpence, all their valves burst.

A gentleman, writing in support of wireless programmes, says that he would like to applaud every item. No doubt the B.B.C. will fix him up with some 'Ear 'Ear-phones.

Dr. Leonard Williams declares that girls of to-day are developing "the dancing face." Now, girls, it's up to you to take the necessary steps.

A gossiper says that this season's dances are remarkable for the number of elderly men attending them. The Bald Rooms should be doing well.

Two Scottish actors were in "the local" the other day. "What's yours?" said one. "I think I'll have a Reid," replied the other. His friend asked for a Scotch and "The Evening News."

A critic asserts that on the Co-Optimists' first night he sat back in a sort of sea of laughter, to which he contributed his "own ripple." What *will* these abandoned fellows do next?

"All the artistes sang with great gutso," I read. Perhaps (I hope I shan't be considered vulgar) they were feeling bellicose.

By EDWARD EVE

Return to Variety.

There are unmistakable signs that we are on the eve of a big revival of true Vaudeville. The working of the Registration of Employers Act and the growth of Kinevariety are two forces influencing this revival, and in addition there is the public demand for vaudeville in preference to shoddy productions. The granting of licences to music-halls must also have its effect, for it is patent that many managers who would have preferred to book variety have been in the habit of staging productions, primarily because they were enabled to enjoy the additional increment from their bars. It behoves the Variety profession, therefore, to devote its attention to the study of ways and means to make the revival of vaudeville long-lived, and to get rid of any tendency to sit back and placidly enjoy the new phase until such time as another and possibly worse slump sets in.

* * *

Loyalty to Agents.

An important point is the necessity of loyalty to good agents. There have been many cases wherein a sound agent has gained for a new turn a good flow of dates, and then, when that is temporarily suspended, instead of being appreciative of what has been done for him and hopeful of more assistance when the situation clears, the performer has disparaged the agent for leaving him out of work, and has offered his representation to any or all the other agents who may have time to devote to him. Apart from the abuse, when the first agent sees that the time is ripe to start pushing the act again, he finds that it has been offered by Tom, Dick and Harry, and that it would be a waste of time to proceed further with the act he has helped to build. The unfair, and indeed the foolish, part of it is that such a performer is often a man who has never earned in other spheres even as much as £250 a year: yet, when his first agent has gained for him, say 20 weeks run of work at £20 per week, he is often abused because the following pause in the bookings reduces the artist's annual income to below £1,000! He quite forgets that during those 20 weeks he has earned more than he has ever gained in a year and that, even if there must be a hiatus, the probability is that the same agent will get him plenty more work later on.

* * *

Smaller Salaries.

Variety will not come back with a rush, and it is probable that many months must pass before performers will be justified in expecting consecutive bookings as in days of yore. It is even more certain that the return of variety will not be accompanied by the enormous salaries that killed "Variety's goose" a few years ago. It behoves, every performer, therefore, to regard his yearly income closely, and to assess it only by the definite amount he earns in a year, and to refrain from looking upon a lucky week or two as an indication of the rate that is due to him for a year. A performer is really in much the same position as a man who lives on commission—a lucky order is merely a help towards the total of his annual income, and a lucky booking is exactly the same thing.

* * *

Memory of the "Emden."

Will Hender, the marimba genius at the London Hippodrome, is full of good stories about his experiences in the Far East. This one I remember, particularly. On his first tour he and his partner were engaged to appear at the Apollo Theatre, Batavia. When they arrived at the theatre the pianist was on the sick list, and for the first night they did their turn without any accompaniment. On the second night, as the result of entreaties, the manager found a deputy who acquitted himself well. "Talking to the impromptu pianist," said Will, "imagine my surprise to discover that he was one of the chief officers of the 'Emden,' which was sunk off the Cocos Islands by an Australian warship. The officer was one of the few men who got away from the islands in a cutter. There was I, an Australian, playing 'Stars and Stripes,' with a German accompanist. Quite a cosmopolitian effort."

* * *

Clowns and Sparrows.

Chatting to that "Old Vic"-tor, Hay Petrie, the other day, I asked him how he viewed the prospect of playing the monkey in "The Monkey Talks," the adventure he undertakes after the run of "Bluebell in Fairyland" (in which he plays the part of "Blib," a comic butler turned Eton boy) at the Chelsea Palace. He told me that to make himself intimately acquainted with the character, he had lately been a frequent visitor to the Zoo. "I have always been a keen observer of the instinctive gestures of children and animals," he said. "Young children who have not learnt to talk and some animals and birds—especially monkeys and sparrows—are characterised by quick, incisive movements, and a study of them is helpful in the part I am going to play. Perhaps very few have noticed the similarity between—it may sound an extraordinary analogy — clowns and sparrows. But watch the peculiar movements of the common sparrow and visualise the experienced clown, with his quick, alert gestures, and you will see that there is not much difference."

* * *

"Morris Angels."

Before we parted he told me these two stories. An old lady was telling a friend of her fondness for Noel Coward's plays. "I've seen all Noel Coward's plays," she said, "and I think they are simply wonderful." "So do I, dear," said her friend. "And, tell me, which of his plays do you like the best?" "Let me think," replied the other. "The plays I remember best are—er—'Hay Petrie' and 'Morris Angels.'" ("Hay Fever" and "Fallen Angels" may have been a co-incidence, of course).

Two Scotsmen (Hay Petrie is a Scot, and don't they like to tell a joke against themselves?) went into a restaurant and played dominoes. Half way through the game it finished because neither of them dared to "knock." Mr. Petrie, by the way, is an M.A. of St. Andrew's University.

* * *

Some Hustle.

Vanessa Law, the talented composer-producer, who returned to this country from the States a few months ago (she is an Englishwoman) after launching several successful revues of her own creation in America, seems to have got old Father Time guessing. Always alert, Miss Law conceived the idea of writing a special ballad to commemorate the death of Queen Alexandra, and she contrived a number with a most inspiring lyric and a melody tuneful enough to be long remembered. Published copies were available—due to her own personal initiative—exactly three days after the first few lines of the manuscript had been penned, and, what is more, the number was being sung at half-a-dozen halls round London, and many hundreds were being sold. Copies of "Rose Queen," the appropriate name of the composition, were graciously acknowledge by the King and other members of the Royal Family. Now that's the way to get things done—to do them oneself!

* * *

A Clever Dancer.

I had an interesting chat the other evening with Theodore Slavinsky, who partners Mme. Lopokova in the charming Diaghileff ballet at the Coliseum. He is a genial and very-much-alive young man, and an enthusiast in his profession. He has been with the company for five years. Diaghileff discovered him at the Opera House, Warsaw, where he (Slavinsky) was a ballet master, and brought him to London in 1919. He started as an ordinary dancer in the corps de ballet, and he is now, of course, one of the principal members of the company. Three years ago he appeared in "The Sleeping Princess" at the Princes Theatre, and afterwards toured for eighteen months. When the Coliseum engagement finishes the company go to Berlin for three weeks, and then to Monte Carlo for four months.

* * *

Relative of Sara Lane.

Miss Bobbie Hanson, who is playing in "No No Nanette" at the Palace has had ten years' experience of the stage. She was trained at the Guildhall School and was a pupil of Kate Rorke. She has played in all kinds of shows and has toured the halls in panto and revue. For two years she was with the Carl Rosa Opera Company at the Garrick and Shaftesbury. Afterwards she appeared in "His Girl" at the Gaiety, "Angel Face" at the Strand and "The Lady of the Rose" at Daly's. Miss Hanson comes of theatrical stock and is a relative of Sara Lane, the famous actress-manageress who died in 1899. Her technical knowledge of motor-cars, of whatever make, is regarded as something remarkable. Many well-known members of the profession come to her for advice when they are contemplating the purchase of a car.

* * *

Miss Mamie Watson.

Miss Mamie Watson, who is appearing in Dorothy Dickson's part in "Charlot's Revue" now in the last week of its run, previously toured for some time in Australia, making a big success in "The O'Brien Girl." Coming to this country she was "discovered" by Mr. Francis Laidler, who engaged her for panto. at the Princes, Bradford. She has played with Seymour Hicks in "Broadway Jones" and "The Bridal Suite" and in "Gabrielle" on tour.

* * *

Bookings for June.

Seats have been booked for "Rose Marie" at Drury Lane as far ahead as June 19 next year.

* * *

Jose Fearon.

Of all the operatic singers who have migrated to the vaudeville stage, Jose Fearon is one of the most popular. Her rich, pure voice always seems to appeal strongly to even the less cultured portions of her audiences, while true music-lovers invariably enjoy her tonal purity and fine technique. She surpassed herself at the Stoll Picture Theatre last week by her fine rendering of Grieg's "Solveig's Song."

* * *

Adrienne Peel.

Adrienne Peel, A.R.C.M., who is delighting audiences with her polished piano-playing at the Metropolitan this week, is a daughter of George Peel, of agency and London Shoreditch fame. Her mother is also well-known in the profession, and it seems only a few years since she was delighting music-hall audiences also by her dancing to the tune of "The Teddy Bears' Picnic." Her brother, Adrienne's uncle, is "Dick" Carr, of the Syndicate Halls.

* * *

"Storm."

Dorothy Storm is one of the few "vari-voiced" singers who can excel equally with her masculine and her feminine registers. She has an enviable reputation on the Continent, and is adding to her laurels at Willesden Empire Kinema this week.

* * *

Flora Hewlings.

This young newcomer to Thespian ranks has had a somewhat meteoric rise. The daughter of a well-known Dawlish bank-manager, her voice, appearance and personality in amateur circles were observed by the sponsors of the "Merry Widow," with the result that she was offered a start in the chorus, to which an understudy-part was quickly added. She acquitted herself so well that she was specially chosen to appear at the Tivoli with Mr. George Graves in the excerpt from the opera which is being presented there in conjunction with the film.

* * *

Le Mounier.

Le Mounier, who despite his name, is a native of Australia, is rapidly coming to the fore in the vaudeville world. He is one of the few strong-man performers who has also the art of entertaining, and his success with his own combination programmes proves that he does not lack business ability and acumen as well as physical development.

Seventy Lions.

All the turns, with the exception of two, in the Olympia Circus, which opens on December 21, will be new, and Captain Bertrani Mills calculates that he has travelled 30,000 miles since last Christmas to secure them. There will be twenty acts which have never been in England before. A feature of the show will be the 70 performing lions, about which I see Colonel Applin, member for Enfield, is asking questions in the House. Never before have so many of these animals been seen together in captivity—I believe the largest number ever presented in an act before has been 21. Their trainer, Captain Alfred, enters the cage without revolver, iron or even whip, and he treats them like big pups. He used to be a trick cyclist at the London Hippodrome 20 years ago.

* * *

May Wirth Back.

An interesting re-appearance in the same show will be that of May Wirth, who was with C. B. Cochran in 1913. An Australian by birth, she is now stated to be the highest paid equestrienne in the world. Captain Mills contracted for her four years ago, and at length he has secured her by arrangement with the New York Hippodrome.

* * *

The Youngest Co-Optimist.

A pretty little scene was enacted on the last day of the Co-Optimists' 10th programme at His Majesty's. After singing the popular "Guinea Pig" number, Davy Burnaby departed from his usual practice of requesting the audience to join in the chorus. Said he: "On this auspicious occasion I propose to ask the youngest Co-Optimist present to sing the refrain." But Doris Bentley didn't stir. Instead, a little fair-haired girl, three years of age, who was seated in the third row of the stalls, stood up and without the slightest trace of nervousness, sang the chorus through. Her effort was received with rapturous applause, and she was obliged to repeat the number three times. The vocalist was Anne Burnaby, Davy's daughter, and even in one so young there was evidence of good training—probably for the reason that her father has been a Co-Optimist all her life!

* * *

Good Business.

I hear, by the way, that the Co-Optimists' new programme is meeting with very gratifying support. Last Wednesday the takings amounted to £450, an increase of more than £250 over the receipts of the previous Wednesday. The theatre is practically sold out up to Christmas. Other plays sold out for Boxing Night are "Mercenary Mary," "Rose Marie," "No, No, Nanette," and "Hay Fever."

MIDNIGHT WALTZ

THE

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LLOYD MEMORIAL CONCERT.

It was good to see the packed and happy audience in Kingsway Hall, at the concert given in aid of the building fund for flats on the Lloyd Memorial Home Estate at Deal, which are to be let to aged members of the printing and allied trades. The programme would have made half-a-dozen ordinary-sized concerts. So long was it that there had to be four pianists to get through the accompanying alone. They were Messrs. William T. Best, Arthur W. Carter, Colin Wark and Charles Lucas, and yeoman work did each perform. The 42 items were contributed by 50 or more artists, all of whom had given their services. To write a detailed account of such a gargantuan bill could not be done in less than a column or two and, on the other hand, to leave out a single name in the list of generous givers would be unthinkable. It must suffice, then, to mention the artists as they appeared on the programme and to say that each and all gave of their best, which was found exceedingly good. Kel Keech and his banjulele band opened the concert. Then came Arthur Klein and Joan Hay in a musical interlude. Mark Lester, Helena Millais, Edith Price, Arthur Roberts, Ray Wallace and Leo Dryden, the Veteran Variety Trio, Dorrie Dene and the Etruscan Singers, Doris Ashton, Gladys Haysack, Josephine Lamb, Alice Lilley, Ethel Maclelland, Leo Mann, Olive Bagot, Kitty Lackington, Glyn Dowell, Leonard Lovesey, Edward Nicholl, Arthur Carter, Ivor Foster, Harry Dearth, Tom Kinniburgh, all sang solos. The instrumental soloists were: Joseph Bull, Nellie Norway, Edith Penville, and Mollie Seymour. The entertainers' list was further strengthened by Edith Faulkner, Felgate Kink and Elsie Mayfair, Norman Long, Chast Lewis, Gladys Merredew, Joe Pearson, Elsie Steadman and Alan Piggott, Arnold Southwood and Robert Lynch, and Bertha Wilmott: and the comedians were Walter Barker, Will Daller, Rex (Tubby) Harold (The Mirthful One), Fred Morris, Jack Stagg, and Charles Young.

This splendid array of talent had been got together by Mr. E. J. Fallett, of the *Referee*, who, with the assistance of Mr. Roland Carse, also acted as stage manager. Sir George Rowland Blades presided and supporting the chair was Mr. Henry Sells.

ROYAL ACADEMY OF MUSIC.

The students' orchestra of the Royal Academy of Music performed throughout the concert given by them at Queen's Hall last week, in the accompaniments to singers and instrumental soloists, and also in four purely orchestral works. Sir Henry Wood got their best from them in the Scherzo from the Ninth Symphony of Beethoven. The playing was alert, accurate, and finely shaded. Evidence of good drilling and discipline instilled in rehearsal was forthcoming, too, in the performance of Bizet's "L'Arlesienne" suite, even though the results obtained were not quite equal. This item, which aroused a good deal of interest, was directed, each movement in turn, by three young pupil-conductors, Constance E. Martin, Norman Franklin, and Philip Frossard, who, capable as they showed themselves, can hardly yet be expected to rival Sir Henry's power of inspiring confidence in student-players. The Funeral March from Mackenzie's "Coriolanus" suite opened the concert, and at the end of the first part was played an agreeably written new composition, "The Shore Road," by a student, N. McLeod Steel.

Excelent work was done by several of the soloists, notably by Edward A. Kealey, a clarinettist, who produced a beautiful tone and managed his instument most skillfully in a movement from Mozart's Concerto in A, and also by a baritone singer, Arthur Fear. Mr. Fear's voice seems to be quite first-rate order and he gave a remarkably good rendering of the solo, "Ella giammai m'amo," from Verdi's "Don Carlos"—one revealing exact knowledge of the requirements of that type of opera. A pianist, Virginia Maclean, a violoncellist, John M. Richards, and a soprano, Jessie Hewson, also gave attractive performances.

AN ELOCUTIONIST'S RECITAL.

Miss Kathrine Stanley, who gave a recital of prose and poems at the Fulham Town Hall, had no reason to complain of apathy on the part of her audience. Warm applause followed each of her appearances. It was deserved, for hers is a lively and expressive delivery. To say which was her most appreciated effort would be difficult, for the signs of success were equally in evidence at the close of Alfred Noyes' "The Highwayman," with its atmosphere of romance and gallantry, or the bravery of Kipling's "If," or any other item in a varied programme which included a scene from Dickens, and some of William Blake's poems. The songs contributed by Mrs. Zillah Hamilton and the violin solos played by Mr. John Hamilton, were also found acceptable.

ROYAL ACADEMY OF MUSIC.

The following awards have been made by the Royal Academy of Music:—The Hine Gift (Composition) to Edward Blyth, (a native of Bradford) Grace M. Evans being commended. Adjudicator, Mr. George Aitken.

The Rutson Memorial Prizes—Contralto Prize to Freda Rich, (a native of London), Nancy Dyson being very highly commended. Baritone Prize to Arthur Fear, (a native of Blaina, South Wales), Glyndwr Jones being very highly commended. Adjudicator in each case, Sir George Henschel.

The Sainton-Dolby Prize (soprano) to Lesley Duff, (a native of Hendon), Maud Bostock being very highly commended. Adjudicator, Miss Clara Butterworth.

The Battison Haynes Prize (Composition) to Madeleine Windsor, (a native of Bath). Adjudicator, Mr. Frank Idle.

The Philip L. Agnew Prize (Pianoforte) to Francis G. Britton, (a native of London), Norman Franklin being highly commended, and Robert Edwards commended. Adjudicators, Messrs. Harold Samuel and Philip L. Agnew.

The Fred Walker Prize (Baritone) to Edward Jones, (a native of Llanelly), Arthur Fear being highly commended, and Glyndwr Jones commended. Adjudicator, Mr. David Brazell.

A POETRY REVUE.

Miss Louie Bagley's quaintly-named Poetry Revue, at the Regent street Polytechnic Marlborough Hall, turned out to be a series of dramatised poems interspersed with dances. Evidently the title was to be understood as embracing also the poetry of motion. The whole made an entertainment much to be preferred to the ordinary poetry recital, which is often but a dull delight.

Part I. began with Alfred Noves' "A Tale of Old Japan"; Coleridge-Taylor's music, written for choir, four voices, and orchestra, being reduced to a pianoforte score. But the singing and instruments were not over much missed, for in compensation there was musical speech and clever miming by Freda Thompson, Florence Johnston-Noad, and Joan Hart in the principal parts, and the pretty pictures made by Yoichi Tenko's students and the chorus of maidens in their bright kimonos. Followed a couple of ballads, and some folk-dances, which had been arranged by Annea Spong, and in this trio of representations one seemed to see the beginnings of a native art that might in time develop into a rival to imported ballet. These ballads are as English as English can be. Every one of the players could and did enter into their spirit, and the audience with them. Margery Allingham, in a becoming Chaucerian dress, was the Tale Teller, and most vivaciously did she play the part of showman, while on the stage behind her Ruth Gillman, Mary Orr, Eileen Abraham, Winifred Hoyle and others enacted the moving dramas of "Susie Pye" and "Noble Sir Arthur and Charming Mollee." Nor were the dances imitated from foreign models. The steps were, perhaps, modernised versions of those in old English dances. Anyhow, they seemed to express the national spirit as no fox-trot or toe-balancing feats ever could. Scenes from "Prometheus Unbound" were the most ambitious items in the programme. This was most notable for the beautiful speaking of Shelley's verses of M. Umfreville Hicks, Mary Evans and Betty Mortimer, and, above all, for Miss Bagley's noble rendering of the concluding speech of Demogorgon. The Hours in their Circling on the small stage were rather a disturbing influence, nor did their attitudes and gestures seem a natural expression as those of the actors in the comedies had been.

NEW SCALA THEATRE.

Chiswick Amateurs' "Merrie England."

One of the best of this season's large crop of revivals of "Merrie England" was the Chiswick Operatic Society's, at the "Scala" last week. Produced with all care by the experienced Mr. Frederick G. Lloyd, well acted and sung and set off with pretty dresses and scenery, the perform ance was fit in every respect to be seen on the stage of a beautiful theatre. This society is fortunate in being able to command the services of an efficient orchestra—another source of strength; and under the direction of Mr. W. H. Bullock, its members made the accompaniments sound as they were meant to sound. Several of the principals showed good all-round capability, and none did better than Miss Mary Woolstencroft, the Jill-all-alone, who acted and sang gracefully and succeeded in expressing the pathos of the character. Miss Winifred Ashton's voice, apart from a tendency to sharpen at times, was agreeable in Bessie Throckmorton's music, and Mr. Herbert Bonfield sang with marked effect the songs given to Raleigh, especially the "English Rose." Another well-sung and acted part was that of Queen Elizabeth, by Miss Muriel M. Purse. There was a comical Walter Wilkins in Mr. Edward Margetson; even his boots were humorous. His gags however, were not, and he would have been better advised to stick to the "book." Essex, generally so colourless, was made a real personage by Mr. Leonard B. Wright—an excellent performance this. Miss Dorothy Cahill was a vivacious May Queen, and others who deserve commendation were Mr. Frank Jenkinson, the Silas Simkins, Mr. J. Harrington, the Long Tom, and Messrs. John Lines, H. G. Goslin, E. A. Wright, and C. H. Taylor for the gusto with which they played the rollicking Windsor Forest scene. The five performances were in aid of the Licensed Victuallers' Benevolent Institution and School.

PLAY IN PARIS

Paris, Saturday, Dec. 5.—The past week has again been busy for the critics, who have been invited to sample fresh programmes every evening for over a fortnight. At the Casino de Paris, the new revue

"Paris en Fleurs."

is probably the best show Leon Volterra has presented at his fashionable music hall. Signed by Willemetz, St. Granier and J. Leseyeux, it contains for once some excellent comedy, catering for the talent of Maurice Chevalier, who displays the acme of his art. He is the life of the production, being ably supported by Yvonne Vallée, the Dolly Sisters, and a host of clever people. Dora Duby shines brilliantly as a solo dancer, and also is seen in a number of terpsichorean acts introduced into this gorgeous entertainment. Lawrence Tiller's sixteen girls, Vera Mackinnon, Rowe Sisters, Lily Scott, the clever acrobatic dancers Roseray and Capella, Madeleine Loys, Yette Ferry likewise contribute to the great success of the latest Casino de Paris revue.

"Azais."

Max Maurey also has a bill at the Variétés which is going to hold his stage for many months. "Azais" is a three-act comedy by the prolific playwrights Louis Verneuil and Georges Berr. If you are born poor you will die rich, or if you are unhappy the first part of your life you will be happy the second half. That is the theme. André Lefaur as an impecunious piano professor is teaching Baron Max Dearly's delightful daughter, Blanche Montel, when he inadvertently offends the Baron's second wife Marcelle Lender, and is sacked. But as Blanche predicts, his luck turns, and he is chosen by Max Dearly to manage a society-resort hotel and casino, where he prospers by letting things take their chance. Thus André is able to marry his employer's daughter as that up-to-date young lady had intended. This comedy is bristling with amusing sallies and situations, fringing broad farce, but always within the precincts of propriety. It is splendidly played by the Variétés Company, headed by the versatile Max Dearly, and it will be a long while before we have an occasion to report on a fresh bill at this society playhouse.

"Mozart."

The musical comedy in three acts by Sacha Guitry, with an appropriate score by Reynaldo Hahn, which was offered at the Theatre Edouard VII. last Wednesday, can be recorded as a legitimate success, adding more laurels to the versatile author of "Pasteur," "Debureau," and a dozen other plays. "Mozart" might be classed as a musical melodrama, depicting an episode in the life of the composer, an event which is more imaginative than real. After a symphony a brief biography of Mozart is projected on a screen, and the curtain rises on the drawing-room of Mme. d'Epinay, where the youthful musician meets Grimm, with whom he has come to stay during a visit to Paris. He was then 19 years of age, budding into fame already, in 1778. But getting jealous of the young intruder who has taken the fancy of Mme. D'Epinay (charmingly impersonated by Germaine Gallois), and also Mlle. Guimard, the principal in his ballet "Petits Riens" (Marthe Lenclud), the critic Grimm sends him back home before he becomes too compromising. Yvonne Printemps holds the rôle of the adolescent composer in this emotional poem, while her husband, Sacha Guitry, takes the part of Baron Grimm.

"Le Petit Duc."

Another treat for operetta fans is the revival at the Gaité of the popular three-act favourite of Charles Lecocq, "Le Petit Duc," for which the prince of librettists Henri Meilhac and Ludovic Halevy wrote the script. Mlle. L. Dhamarys plays the title rôle, and Mlle. Castelain his fiancée, with Hy. Jullien, Rancier, Droux, Nabos. Strelisky is the producer, and Mdlle. Carry has arranged the ballets, with Clemandh conducting.

"Negre . . . Douce."

This is the title of a diverting cabaret revue by Jean Rieux at the Theatre de Dix Heures (the new Ten O'Clock Theatre, because it commences at that hour), under the direction of Roger Ferreol. Goupil, Paul Colline, Charles Fallot, G. Charley, Mlles. Cleo. Vidiane, Janette Flo, Andrée Divonne, contribute to the enjoyment of the entertainment, which is as brisk and merry as the author's name.

"Le Lache."

There is probably a profound psychology in the latter works of H. R. Lenormand, and his play in eleven scenes, just mounted by G. Piteoff at the Theatre des Arts, probably contains much of that highbrow realism if you realise it. The action of "Le Lache" (the coward) is placed in Switzerland during the world-war, introducing the spies and invalids sheltered in that hospitable little Republic. Lenormand's "hero" has feigned illness to be free of military service, and the fellow is attached to the espionage service, first for France and then for Germany. Indeed, it is his fear which unwittingly makes him a tool of the enemy's intelligence service. The pusillanimity is more a malady than abject cowardice, but it leads to his death after months of mortal fright, for French spies entice their timid compatriote over the frontier, where in his own country he is summarily tried and shot. The present cast at the Arts is good, with Piteoff as the "coward," and Ludmila Piteoff as his tender spouse.

"Les Sang des Autres."

The private theatrical groupe Aide et Protection presented its periodical performance under the direction of Gabriel Imbert and Pierre Aldebert at the Theatre Antoine last Saturday afternoon. The main item was "Le sang des Autres" three-act "dramatic comedy" by René Stevenin. It is a romantic war-yarn. Yvonne has nursed a captain back to health, and pays him a secret visit to the front unbeknown to her husband, Major Kervor, who happens to be placed in charge of the section. He is well aware his wife has not visited the first lines to see him. He tries to discover the lover among his fellow officers. The Captain turns out to be a rascal, and the honour of the misguided woman is saved by the General. Charlotte Mutel was sympathetic as the wife, and the remainder of the cast held their parts with merit.

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(See page 17.)

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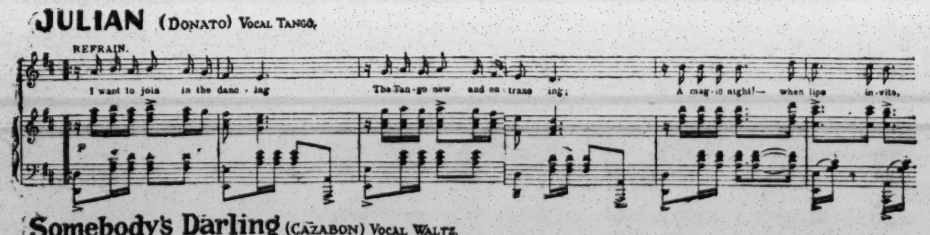
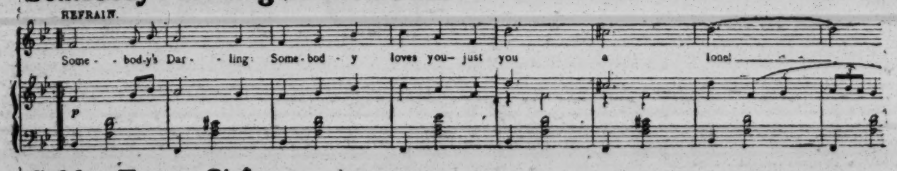
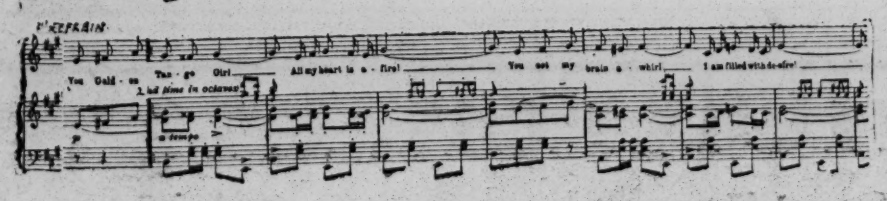


Somebody's Darling (CAZABON) VOCAL WALTZ.



Golden Tango Girl (BILLI) VOCAL TANGO.



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Further particulars from General Secretary.

"The Iron Horse."

Adrian Ross, who puts pen to paper less often than he used, has been "inspired by the William Fox Wonder-Film" exhibited at the Capitol Theatre in the Haymarket to write a lyric. Horace Shepherd supplies a setting, and the result of the union of words and music is a song that succeeds very well in conveying an impression of the Iron Horse's pounding pace and resistless energy. It seems the song has become part and parcel of each showing of the film and, no doubt, is destined to travel the country with it throughout its life. "The Iron Horse" is published, at sixpence, by De Wolfe's, 157, Wardour-street, W.1.

"Street Cries of London."

Under this title, Perry and Gill, 27, Union-street, Wells-street, W.1, publish a cycle of three songs with words by Dudley Beresford and music by George F. Lewis. "Sweet bloomin' Lavender" is slow and plaintive, "Rags and bones" brisk and cheery, "The Sweep" slow, again, and with echo "effects." One can think of a good many occasions on which these simple little songs might be useful items in a singer's repertoire—at concert-parties' entertainments and "popular" shows, for instance. Mr. Beresford also writes the words of "Only two eyes," a love-song for which Arthur F. Tate has invented an impassioned melody that many singers will want to sing and many audiences like to listen to.

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WEDNESDAY, DECEMBER 16, 1925.

A CENSORSHIP CONCESSION.

THE attitude of legislators towards the theatre and its works is being gradually modified. Only a fortnight ago an iniquitous restriction on music halls which had lasted a quarter of a century was removed, and on Wednesday the House of Lords took advantage of the discussion over the Criminal Justice Bill recently sent up to them from the Commons to put an end to the position by which a theatre loses its licence for a criminal conviction. The amendment took the form of a new clause amending the Theatres Act of 1843 by providing that instead of the licence of a theatre becoming void in the case of convictions for plays being acted before they had been allowed, or after they had been disallowed by the Lord Chamberlain, the Court may, in their discretion, in addition to imposing a pecuniary penalty, order the licence to be suspended for any specified period.

Safety for Theatre Lessees.

The new clause was moved by Viscount Ullswater, who described it as a very minor amendment, although it provided a remedy for cases in which the punishment did not fit the crime but was so excessive that magistrates had declined to convict.

The noble Viscount's amendment was due primarily to the recent case in which the resident manager of a provincial theatre was summoned for allowing the performance of a revue in which several of the scenes had not been licensed. The manager in question, it will be recalled, was handed the script of the revue when the company arrived at his theatre, but afterwards found that it was not identical with that licensed by the Lord Chamberlain. He admitted responsibility for the discrepancy, and threw himself on the mercy of the Court. The imposition of a penalty would mean that the licence of the theatre would become automatically void, and the Stipendiary, grasping the situation, and sympathising with the defendant, allowed the case to be settled on the payment by him of costs. He added that it rested with the Lord Chamberlain to make matters safe with the resident manager.

We pointed out at the time the necessity of immediate action, and with commendable promptitude representatives of the Society of West End Managers', the Theatrical Managers' Association, the Entertainments Protection Association, and the Managers' Section of the Stage Guild held a meeting and decided to ask that the Act of 1843 should be amended in the direction indicated.

Managers' Prompt Action.

Fortunately the Lord Chamberlain was not only ready but anxious to help. He realised that the question of unlicensed material in theatres was more apt to occur in the provinces than in the houses under his own jurisdiction in London, and while in former days companies in the provinces mainly produced stock plays and the question of producing an unlicensed play hardly ever arose, the introduction of the touring system made the possibility of unlicensed material less remote. In the result, prosecutions have been instituted, and on three recent occasions the magistrates before whom the cases have come have refused to convict.

The Earl of Cromer consequently gave the amendment in the House of Lords on Wednesday his full support, and the Lord Chancellor recommended the acceptance of the proposal, giving his opinion that it would effect a very valuable amelioration of the Theatres Act.

Proprietors and managers of theatres will now have a sporting chance of escaping the full penalty which a breach of the provisions of the Act involves. Hitherto they have had no means of ensuring that the script of the play supplied to them is the same as that licensed by the Censor, as none but the person who lodged the original script had the right to demand a copy, but now, we understand, an effort is being made by which a certified script will be issued from the Lord Chamberlain's Department.

The new clause has yet to be accepted by the Commons, but there is no reason to suppose that any opposition will arise in the Lower House, and that it will very speedily become law.

It seems a pity that relief to an intolerable situation should come only by piecemeal legislation, but theatrical managers will accept the concession with gratitude, and regard it in the light of a gradual process of evolution towards a saner and more logical policy.

PANTOMIMES OF YESTERDAY AND TO-DAY.

The Need for Fairyland Scenes to Please the Children.

By FRANK E. FRANKS.

There can be no doubt that during the last few years Pantomimes have declined so far as their value to children is concerned.

The children of to-day are not so enthusiastic about them as were the children of yesterday. What is the reason?

How many of the children of to-day enquire from their parents about Fairyland? How many parents tell their children anything about Fairies? I am reminded of the following conversation I overheard in a tramcar one Christmas time:—

Little boy: Daddy what is a pantomime?

Father: Why you have just come from a pantomime my son. Haven't you just seen "Dick Whittington and his cat'?"

What the boy had evidently seen was a patched up revue made to resemble a pantomime.

Then the father began to tell his son that the present-day pantomimes were not like those in his young days, and then entered into conversation with a man who sat next to him in the tram.

"My view is," said the father to his newly-made friend, "that in the present-day pantomimes the Scripts are very badly cut and isolated to introduce some silly political nonsense. The whole transformation and the harlequinade which used to make the pantomimes are missing."

A well-known London music hall manager said last year after seeing a pantomime staged by a new provincial producer that the old-time pantomimes could be revived, and that in Newcastle-on-Tyne the children actually made enquiries about Fairyland. The young producer in question said that his pantomime was successful because he did not put on a "new" pantomime, but an old-time one revived, staging it with all its transformation scenes and including the nursery rhymes we heard a generation ago, together with the proper numbers and each artist well cast for the part.

[*Photo., Dobson, Liverpool.*
FRANK E. FRANKS.

Fairyland Not Revue.

He made the pantomime a fairy tale for the children—a tale like that told in the pantomimes of yesterday, which children loved so much to hear and to see.

The books for the past decade or so have unfortunately been written on revue lines, and that is why the stories of Fairyland have been cleft from the pantomimes. There are many children who know nothing at all about the fairy tales of old. I can prove this by inquiries I have made. And the patched-up revues submitted as pantomimes are largely responsible. Therefore you cannot blame the children for not being enthusiastic about pantomimes.

What Mothers Used to Say.

Fairyland has not, in the writer's estimation, been properly unfolded to the children of this generation How many mothers take their children on their knees and tell them stories of the Fairies—tell them that if they don't go to sleep at nights goblins will come and take them away; but if they do go to sleep pretty fairies will look after them all night, and if they are good children, who knows what good things they may find in their stockings at Christmas.

No! the children of to-day are brought up differently. If you tell a little chap that if he will go to bed quietly Santa Claus will come and put something nice in his stocking, the little chap will immediately say "Oh, no, he won't; it is father who puts things in our stockings."

Children are more precocious nowadays than they used to be, and in respect to tales from Fairyland the parents and the pantomime producers and writers are to blame.

Many people have asked me why I have been successful with revues. It is because I have not only thought of finding the necessary capital to run them, but I have studied the public. What does, say, Newcastle-on-Tyne want,—what kind of a revue? I study the people of Newcastle-on-Tyne and find out what they require and give it to them.

Box Office Appreciation.

The following week the revue might be in Birmingham. The material I presented at Newcastle does not go down so well because it doesn't suit Birmingham's taste. I therefore take out the unsatisfactory material having found out what the Midland folk like, and substitute what I know they will like; and they show their appreciation at the box office.

What Stratford or Walham Green like any sane man must know would not suit West end tastes. If you intend to produce any show that you hope will be successful, first give the public your especial study. Next give them what you have, and if it doesn't suit their taste, take out the unsuitable material. If then the show does not go—don't produce any more until you do find out what the public really want.

Study Children First.

When you run a production for two years and each week the box office still sees "big things," then surely you have satisfied each place you have visited. By that time you must know what each place wants. Keep on getting the right stuff and you will be able to keep your position as a Number 1 Producer.

It is the same with pantomimes. Therefore, if you are thinking of producing a pantomime, it is the children you must study first.

Bring the children back to Fairyland. Keep the children as children, and do not make them old men and women before their time by giving them material they ought not to listen to.

(*Continued from col. 6*).

made a graceful figure as Fritz, but neither of the two principal parts were sufficiently well drawn for the actors to do much with them. One preferred Miss Olive Sloane's irresponsible, light-hearted Mizi and Mr. Denys Blakelock's amusingly nonchalant Theodore—they were both good performances. Mr. Alexander Sarner was a pathetic creature as Christine's understanding, sympathetic father in the last act, and a clear-cut, definite little character study came from Miss Kitty de Legh as a friendly inquisitive neighbour.

"Light o' Love," which has been translated by Mr. Moreton Shand, was produced by Mr. James Whale, whose settings were delightful.

(FROM "THE ERA" SPECIAL CORRESPONDENT).

NEW YORK, Nov. 28.—The new bill at the Princess Theatre is a three-act play by Henry Myers entitled "Me." It is a somewhat weird but decidedly interesting drama, and one that will probably cause much discussion. Its theme, the question of whether one person can successfully assume the identity of another, while not a new one, has been treated in a new fashion by the playwright, who is pleasantly remembered as the author of the sprightly comedy, "The First Fifty Years." The action takes place in a cabin in the Rocky Mountains, a miserable little shack shut in by bare rocks and gaunt timber, that for seven years has been the abode of a hopeless consumptive. A tramp comes to the lonely cabin and after eating a meal with the man who dwells there, beats him to death and then proceeds to assume the identity of his victim. So effectually does he merge his own personality with that of the dead man that he is not only able to deceive others, but through sheer force of will, apparently convinces himself. Furthermore the sweetheart of the man he has killed, who lost her mind when he disappeared seven years ago, is brought to the cabin where she last saw him and is restored to a normal state of mind by his supposed presence, embracing the impostor with a sigh of contentment. At the end of the play the author puts a question mark, one of the characters asking "I wonder if it is possible?" Jerome Lawler as the tramp, Gerald Cornell as his victim, and Fred L. Tiden as Nat Gordon, play their parts well.

"Young Blood."

James Forbes is the author of the three-act play now being presented at the Ritz Theatre by the producing company known as The Dramatists' Theatre, Inc. Alan Dana, who has been expelled from college, has a wealthy father who has neglected him, although he has given him all the things that money can buy. Alan gets drunk and quarrels with his father. Then a designing housemaid takes advantage of his fuddled condition, makes him believe that he has ruined her, and tells him he will have to marry her. But Alan has a wise little sweetheart who refuses to believe the servant's story and compels her to confess that she has lied about her condition. Eric Dressler is very good as Alan and Norman Trevor as the father gives a fine performance. Helen Hayes as Alan's sweetheart, and Florence Eldridge as the scheming maid, contribute clever characterisations. The piece is full of modern slang, the ways of the younger generation being depicted in a lifelike and highly amusing manner.

"A Lady's Virtue."

In this three-act play by Rachel Crothers, now on view at the Bijou Theatre, Mary and Florence Nash appear in rôles that are anything but sisterly. Mary Nash impersonates Madame Sisson, an Italian opera singer, while Florence Nash is seen as a small-town wife who is discontented with her humdrum existence and tired of her husband. Whilst the singer is staying with them, she and Sally's husband are attracted to each other, whereupon Sally decides to be as free in her love affairs as the prima donna appears to be. In acting upon this decision, she plays with fire without getting burnt, for though she provides herself with a lover, she balks at breaking her marriage vows, finding it impossible to give up her home and husband. The latter has found happiness with the other woman, but in the end the husband and wife are reunited through the self-sacrifice of the opera singer. Mary Nash as the diva, Florence Nash as the discontented wife, and Robert Warwick as the husband, give excellent representations. The play has been well received.

"Mayflowers."

The new Forrest Theatre, in West Forty-seventh-street, was opened on the 24th inst., with this delightful musical play as the initial attraction. "Mayflowers" is a musical version of Arthur Richman's "Not So Long Ago" and retains all the charm of that whimsical comedy, to which some pleasing melodies have been added. Joseph Santley and Ivy Sawyer are the principal players, and these popular favourites have the entire house with them from start to finish. When they sing and dance in the number called "Mayflower, I love you," they delight the audience exceedingly. Another good number is entitled "The Road of Dreams." Others who contribute to the success of the piece are Robert Woolsey, Nancy Carroll, and Gaile Beverly. The book and lyrics were written by Clifford Grey. The music was composed by Edward Kunneke and Frank Tours. There are two acts and a prologue.

"The Deacon."

This play was formerly called "Weeds." It has been rewritten and the central figure of the new version is the individual named—or, rather, nick-named—in the title. The "Deacon" is an oily and sanctimonious old sinner, but though the audience, as individuals, would be likely to loathe a hypocrite, and especially a religious hypocrite, they were amused and not in the least shocked when the Deacon relieved Brother Cunningham of his coin in a poker game to repay Sister Clark. He restores two lovers to happiness by most ungodly tricks and with one of his most effective blessings on his sanctimonious lips, he departs on a freight train just in time to avoid the sheriff. The rewriting of this play was a happy thought, for it would hardly succeed without the Deacon, and Berton Churchill's clever portrayal is most diverting. It adds another interesting figure to the group of unregenerate and beloved stage characters that have won popularity on Broadway. Written by John B. Hymer and Le Roy Clemons, the play is presented by Samuel Wallach at the Sam H. Harris Theatre.

"LIGHT O' LOVE."

At the Kingsway.

Play, in three acts, by Arthur Schnitzler, adapted by Moreton Shand, presented at the Kingsway Theatre on Monday afternoon, Dec. 7.

Hans Weiring .... Alexander Sarner
Christine ..... Jane Ellis
Mizi Schlager ..... Olive Sloane
Katherina Binder .. Kitty de Legh
Lina ..... Baby Love
Fritz Lobeheimer .... Arthur Pusey
Theodore Kaiser .. Denys Blakelock
A Gentleman .... Harold Anstruther

A new play by the author of those fascinating trifles, the Anatol dialogues (which were made into English literature by Mr. H. Granville Barker's graceful translations), is something of an event. "Light o' Love," produced at the Kingsway Theatre on Monday afternoon, Dec. 7, in aid of the Children's Ward of the Royal Free Hospital, shows Schnitzler in a somewhat serious mood, although there was a touch of his familiar light-heartedness in the supper party in the first act. Here are found Fritz Lobeheimer and Theodore Kaiser, two Viennese students entertaining their lights o' love, Mizi and Christine. Mizi is a gay little milliner who takes only what life—and Theodore—have to offer, and expects no more; but Christine is of a more intense nature, whose love-affair with Fritz has become more than a merely flitting episode. She is a simple-minded soul, and, one would have thought, a little too exigeant to appeal to a Viennese student When Fritz declared that theirs was a world-without-end affair Christine thought that he meant it. As to Mizi, she has no illusions about her lover's sworn fidelity.

How far Fritz was in love with Christine is not clear, but, at any rate, he has also an affair with another lady, a married woman whose husband challenges him to a duel. The tragedy of the play is that Christine knows nothing of this until she hears of his death. Then all that is clear is that he died because he loved someone else.

The play is not as poignantly moving as it might have been because the characterisation is slight and the material has been only sketchily developed. Miss Jane Ellis, who played Christine, kept up an even note of intensity througout the three acts, whereas a lighter touch or two in the opening scene would have been more in character. Mr. Arthur Pusey

(*Continued at foot of col. 3*).

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Coms.: Harry Day, Esq.

FRANK E. FRANKS
Rehearsing.
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HIPPO., NEWCASTLE-ON-TYNE.

SYD. WALKER
COMEDIAN, "STOP PRESS."
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Direction, ERNEST EDELSTEN.

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Ugly Sister in "Cinderella."

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"GOOD EVENING."
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We shall be working this year so shall not have so much fun buying the Xmas presents next week. Anyhow I know its no use buying Scent!

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Birthday and Xmas presents the same week! Ye gods!

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STOLL PICTURE THEATRE. (London Opera House), Pictures and Varieties.
THE HACKNEY EMPIRE Rehearsal at 12 noon for— "Pledges."
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THE CHISWICK EMPIRE Rehearsal at 12 noon for— "Nine O'clock Revue."
WOOD GREEN EMPIRE Rehearsal at 12 noon for— "Zip."
EMPIRE THEATRE, CHATHAM Rehearsal at 2 p.m. for— Noni & Horace, Golden Serenaders, Hal Wright, Jack Kellino, Vera Post, Mooney & Holbein, Victoria Troupe, Bioscope.
PICTURE HOUSE, CHATHAM. Pictures.
BRISTOL HIPPODROME.
BEDMINSTER HIPPODROME Pictures and Varieties.
LEICESTER PALACE Rehearsal at 12 noon for— "Paris Nights."
FLORAL HALL, LEICESTER. Pictures.
ARDWICK GREEN EMPIRE Rehearsal at 12.30 p.m. for— "Cheerio."
MANCHESTER HIPPODROME Rehearsal at 10 a.m. for— "Top Hole."
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LONDON PAVILION. C. B. Cochran's Productions to present "STILL DANCING."
REGENT THEATRE. Chas. Macdona to present MACDONA PLAYERS in Bernard Shaw Repertory.
BRIXTON EMPRESS. Rehearsal at 12 noon for— Commencing Dec. 26th, 1925. Ernie Lotinga to present "SAMMY IN CORSICA."
WALTHAMSTOW PALACE. Rehearsal at 12 noon for— Kenian Productions to present "WHAT'LL I DO."
NEW OXFORD THEATRE Martin Henry presents "ALF'S BUTTON."
NEW SOUTH LONDON. Rehearsal at 12 noon for— Emlyn Thomas with his London Band, Chris Charlton, Bessie Leslie presents Seven English Roses, Bryant & Bryant, Russell Brandow, Evelyn Taylor, Haig & Escoe.
EAST HAM PALACE. Rehearsal at 12 noon for— A. J. Goldstein to present "LET IT RAIN."
METROPOLITAN THEATRE. Rehearsal at 12 noon for— Paris Productions Co., Ltd., to present "FRENCH FUN."
WATFORD PALACE. Rehearsal at 2.30 p.m. for— Prof. J. Popjie presents RADIANA ELECTRICAL SPECIALITY, and Variety Company as booked.
WATFORD SUPER CINEMA. Films as booked.
CHELSEA PALACE. Rehearsal at 12 noon for— Commencing Dec. 23rd, 1925. Once nightly. Twice daily commencing Dec. 26th. Harold V. Neilson presents "BLUEBELL IN FAIRYLAND."
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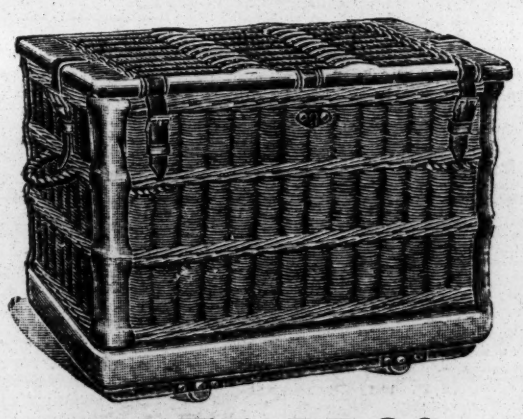
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At the Hippodrome, ACCRINGTON, a capital variety programme is being presented. Syd Moorhouse, vocalist and mimic, heads a strong bill, including The Four Christies in equilibristic feats; Leo and Hesketh, entertainers; The Eight Musical Seymours; Revill and Syd, comedy duo; Eric Vaughan, a popular comedian; and The Eight Palace Girls, who please immensely in a clever speciality act. At the Prince's, "Empty Hearts," supported by Mr. Albert Pryor, a talented tenor vocalist, is the attraction.

At the Hippodrome, ALDERSHOT, Fred Karno is presenting "Follies," with a star cast including Henry D. Adams, the comedy juggler. During the week trial auditions in connection with Fred Karno's National Touring Campaign for the discovery of new talent are taking place daily. The Frank H. Fortescue Repertory Company are opening their sixth week at the Theatre Royal with "Tainted."

The attraction at the Theatre Royal, BLACKBURN, is "My Lady Frayle," produced by the Blackburn Amateurs. Variety again holds sway at the Palace Theatre, the bill including the Princess Suhita, Stevens and Forster, The Doves, John West, O'Wray and Holland, Rene and Partner, and The Eliose Brothers. The revue, "Fetch a Policeman," is the attraction at the Prince's Theatre, with Bert Thomas as fun-maker-in-chief, and a capable company. Pictures are at the Olympia.

At the Metropole Theatre, BOOTLE, the revue "Marguerite" is being staged. The leading parts are enacted by Alice Maude, Rolando Martin, and Billy Shaw. Victor Duprez's Manhattan Band is also prominently featured.

At the Prince's Theatre, BRISTOL, Mr. Frederick Harrison's company present the romantic comedy, "The Man with a Load of Mischief," featuring Mr. Chas. Thursby, as the Nobleman; Mr. Edgar Norfolk as The Man, and Miss Eleanor Stuart as The Lady. At the Hippodrome, M. Klit-Gaarde presents "The Nine O'Clock Revue," featuring Hugh Rene, Betty Turner, W. A. Scott, Albert and Betti and M. Klit-Gaarde. At the Little Theatre the repertory company present with much success John Galsworthy's "Loyalties."

The attraction at the Palace, BURNLEY is "London to New York," a clever musical revue presented by Wm. Revill's No. 1 Company. A novel and elaborate show is presented by a splendid company, which includes Will H. Clarkson, Fred Fields, Maud Carrol, Peggy Hall, and Madam Russell's Six Broadway Belles. The Newlove Productions present "Twenty-one To-day" at the Empire. This revue of fun and laughter is ably performed by a first-class company, including Tommy Nelldon, Alice Maud, Huntly Gordon, Harry Malcolm and George Graham.

At the Theatre Royal, BURY, Harry Kemp presents the popular revue "Scotch Broth."

At the New Theatre, CAMBRIDGE, the variety bill includes Bobby Hind and the London Sonora Band, Andy Power, Lilian Reith, The 8 Rodney Hudson Girls, The Ruby Sisters, Jack Kellino, Chris Charlton, assisted by Dorothy Browne and Co.

At the Palace Theatre, CARLISLE, Mr. Arthur Heep presents "The Night Club," in which the principal parts are played by Bud Hanagan, Rosaleux O'Hara, John Kerridge, and Jack Buckland.

The Gaiety Theatre, HASTINGS, is closed until Boxing Day, when it will reopen with Macdonald and Young's company in "Katinka."

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At the Devonport HIPPODROME the Six Brothers Luck present "Fellow Workers." The principals are Edgar Cooke, Mabelle Thorne, Dorothy Lotinga, Nellie Clare, Lloyd Victor, Will Thomas, Virginia Davis, Stan. Denniss, Anna Hornby and Chas. Darell.

At the Palace, NEATH, the Royal Kondo and Miss Hanako are appearing in a Japanese speciality act. Pictures complete. At the Gnoll Hall, Robert Bernard, the new-style comedian, is the variety turn. Pictures complete. At the Empire are Reed and Syd., comedy duo. Rudery, the musical director, and his orchestra are also included in a good programme.

At the Grand, OLDHAM, "Brown Sugar" is paying a return visit with a capital company, and the play is much enjoyed. At the Palace, Jack Gallagher presents The Futurists in "Wake Up," a musical mixture, and a fine company including the popular Jack Gallagher do well. At the Colosseum, Bert Loman produces his pantomime, "Red Riding Hood" with a strong cast, which includes Barry Barnes as principal comedian and a good chorus. The Morris Stock Company are presenting popular drama at the Royal and are well patronised.

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 21, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

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BRIGHTON REGENT (reh. 11).—The Regent Cabaret. Cast including Stella Maris, Tim O'Connor, May Carpenter, Griffin Campion, etc., and Cabaret Girls.

EALING BROADWAY PALLADIUM.—(Reh. 12 Mon.), Mon., Tues., Wed., Tom Barrasford and Pianist, Jeavon and Jena. —(Reh. 12 Thurs.), Thurs., Fri., Sat., Jerez and Ford, Bert Maddison.

GLOSSOP PALACE.—(Reh. 12 Mon.), Mon., Tues., Wed., The Littlefields, Steve Bartle.—(Reh. 12 Thurs.), Thurs., Fri., Sat., Stewart and Cameron, Lyons and O'More.

JERSEY OPERA HOUSE (reh. 1).—Dec. 26—one day, Will Parkin's "Aladdin."

SALISBURY PALACE (reh. 1).—Dec. 26—one day, W. Ellis Slack's "Sleeping Beauty."

TOTTENHAM PALACE.—(Reh. 12.15 Mon.), Mon., Tues., Wed., Jerez and Ford, Bert Maddison.—(Reh. 12.15 Thurs.), Thurs., Fri., Sat., Tom Barrasford and Pianist, Jeavon and Jena.

WALSALL PICTURE HOUSE.—Reh. 12 Mon.), Mon., Tues., Wed., Billy Vardell Trio, Doris May and Hilda.—(Reh. 1 Thurs.), Thurs., Fri., Sat., Variety as booked.

WEYMOUTH JUBILEE HALL (reh. 12).—"What Ho!"

YORK ST. GEORGE'S HALL.—(Reh. 1 Mon.), Mon., Tues., Wed., Variety as booked.—(Reh. 1 Thurs.). Thurs., Fri., Sat., Billy Vardell Trio, Doris May and Hilda.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (reh. 12).—"Scandals of 1925."

ENFIELD RIALTO (reh. 1).—Fynch and Fisher.

SHREWSBURY EMPIRE (reh. 1).—"The Major's Reflection."

EAST HAM EMPIRE KINEMA (reh. 1).—Billy Childs and Peggy and Salvatore Scala.

WEST HAM EMPIRE KINEMA (reh. 1).—Austin Rudd, Edgar Curtiss and The Five Empire Girls.

WILLESDEN EMPIRE KINEMA (reh. 1).—The Bircballs.

BOSTOCK TOUR.

NORWICH THEATRE ROYAL.—"Madame Pompadour."

PAISLEY THEATRE (reh. 12).—Harry Lees presents "Puss in Boots."

PAISLEY RINK PALACE (reh. 12).—Arthur Haynes, The Decunas.

IPSWICH HIPPODROME (reh. 11.30).—Alexia Productions presents "Stop Here."

IPSWICH LYCEUM THEATRE.—"Katja the Dancer."

HAMILTON HIPPODROME (reh. 1).—Messrs. Fyfe and Fyfe present "The Rothesay Entertainers."

BLANTYRE PICTURE HOUSE (reh. 5.30).—Bessie Hogarth

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Jazon and Montgomery present "Jack and the Beanstalk," Pantomime.

MANCHESTER JUNCTION THEATRE.—Pictures and Co. as booked.

MANCHESTER METROPOLE THEATRE.—Samson, Tom E. Hughes, The Dales, and Full Vaudeville Co.

MANCHESTER OSBORNE THEATRE.—Byron and Byron, Yat Sen Troupe, Four Jukes, Marcus, Willie Gardner, and Co. as booked.

MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Middleman."

MANCHESTER QUEEN'S PARK HIPPODROME.—Scotia Productions present "Scotch Broth," Revue.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "Cinderella," Pantomime.

PRESTON ROYAL HIPPODROME.—Saltcoats Amusements, Ltd., present "Scotch Broth," Revue.

PRESTON PALACE THEATRE.—Picture Entertainment.

SALFORD ROYAL HIPPODROME.—Jazon and Montgomery present "Bluebeard," Pantomime.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Latona, Lucan and McShane present "Some Show" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Geo. Bolton and Partner, Pictures, and Co. as booked.

LIVERPOOL PAVILION THEATRE.—Jazon and Montgomery present "Sinbad the Sailor" Pantomime.

BURY HIPPODROME.—The Broadhead Players present "What the Butler Saw."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

MACNAGHTEN CIRCUIT.

WARRINGTON.—C. Bayliss Productions' "Served Hot."

BURNLEY.—Wilkie Ross Productions' "Good Old Sergeant."

SOUTHAMPTON.—Moscambe Productions' "Contrasts."

CARLISLE. — George Sax presents "Khaki."

BRADFORD. — F. Dee Productions' "Bed and Breakfast."

HUDDERSFIELD.—William Revill presents "London to New York."

HALIFAX.—Company as booked.

BLACKBURN.—T. D. Newell and D. Rewse White "Round the Clock."

LEICESTER.—Company as booked. Rehearsals at all Halls at 12 o'clock.

NORTHERN THEATRES COMPANY, LIMITED.

BLACKBURN THEATRE ROYAL.—Christmas Eve, "Lilac Time."

HALIFAX THEATRE ROYAL.—Christmas Eve, "Red Riding Hood."

ROCHDALE THEATRE ROYAL.—Christmas Eve, "Goldilocks and the Three Bears."

BURY THEATRE ROYAL.—Christmas Eve, "Cinderella."

DEWSBURY THEATRE ROYAL.—Christmas Eve, "Babes in the Wood."

HUDDERSFIELD HIPPODROME.—Wed., Dec. 23, "Jack and Jill."

HALIFAX GRAND THEATRE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

MOSS EMPIRES, LTD.

LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd., present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."

FINSBURY PARK EMPIRE (rehearsal, 1). — Archie Pitt presents "By Request," cast includes Cedric Miller and Gracie Fields.

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Chimes," cast includes Jos. Alexandre.

STRATFORD EMPIRE (rehearsal, 1).—Fred Karno presents "On With The Show."

VICTORIA PALACE (rehearsal, 11.30).—Harry Tate, Ella Retford, J. H. Squire's Celeste Octet, Victoria Girls, Auntie and Her Crazy Cyclists, Ted Marcel, Delvaine's Marionettes, Niobi.

CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold's Big Circus, including Macfrisco, Chas. Van Neikirk and Elephant, The Four Lyons, Peggy, Titchko, Larry Kemble, Les. Ninon Pentos, Douglas and Cooke, Senorita Telma, Roelgin's Ten Cockatoos, Sisters Austin, The Pony Quartette, Sig. Giovanni and His Horses, Don Pedro and His Mexican Band.

SWANSEA EMPIRE (rehearsal, 2).—John Lester presents "A Jazz Round Up," cast includes Harry and Burton Lester.

NEWPORT EMPIRE (rehearsal, 1).—Joe Morrison presents "Jazziand."

NOTTINGHAM EMPIRE (rehearsal, 1).—Robert Courtneidge presents "The Arcadians."

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Moss Empires present "Goody Two Shoes."

GLASGOW ALHAMBRA (rehearsal, 11).—"Rose Marie."

GLASGOW EMPIRE (rehearsal, 11).—Florrie Forde presents "Robinson Crusoe," cast includes Florrie Forde, and Billy Danvers.

BIRMINGHAM EMPIRE (rehearsal, 12.30 (Low Pitch).—J. P. Ling, Lily Moore, Herman Darewski, and His Band, Rodney Hudson's Empire Girls, The Versatile Three, Maude and Blain, Vera Rudd.

BIRMINGHAM GRAND (rehearsal, 1) (Low Pitch).—Yost and Clady, Joyce and Shields, The Selma Four, The Two Rascals, The Eight Rodney Hudson Girls, the Dilectas, Derrie Dene.

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—The Wylie-Tate Pantomime "The Sleeping Beauty," cast includes George Robey.

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Records," cast includes George Clarke and Kitty Emson.

HULL PALACE (rehearsal, 1).—Albert De Courville presents "Good Evening," cast includes Chester Field and Lily Long.

SHEFFIELD EMPIRE (rehearsal, 1).—Francis Laidler presents "The Punch and Judy Show," cast includes Dorothy Vigers and Tubby Stevens.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Thea Productions present "Folies Bergere," cast includes Fred Duprez.

EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Notions."

NEWCASTLE EMPIRE CINEMA.—Picture Entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—Fred Collins presents "Forty Thieves," cast includes Nixon Grey and Leslie Barker.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—C. H. Allen presents "The Follies of the Day."

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day presents "Headlights," including Kitty Colyer and Jimmie Leslie.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Formby Seeing Life," including George Formby, Junr.

WEST HARTLEPOOL EMPIRE (rehearsal, 12). — Harry Day presents "Designs," including Bob Stevens and Dolly Elsworthy.

GATESHEAD EMPIRE (rehearsal, 1).—Henry L. Osmond's "Babes in the Wood."

PRESTON EMPIRE (rehearsal, 11).—Maurice Cowan presents "Love, Life and Laughter," cast includes Fred Barnes.

SALFORD PALACE THEATRE (rehearsal, 11).—Bert Loman's "Red Riding Hood."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Tom Arnold presents "The Melody Box," cast includes Elsie Bower and Freddie Forbes.

MANCHESTER PALACE THEATRE (rehearsal, 11).—The Wylie-Tate Pantomime "Queen of Hearts."

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (reh. 1.30).—"Souvenirs."

SOUTHAMPTON HIPPODROME (reh. 12.30).—"Snacks."

BRIGHTON HIPPODROME (reh. 12).—"The Money Makers."

PORTSMOUTH HIPPODROME (reh. 12).—"The Dole Increased."

BIRMINGHAM HIPPODROME (reh. 12).—Company as booked.

SOUTHEND HIPPODROME (reh. 12).—"Aladdin," opens Dec. 24th.

LIVERPOOL HIPPODROME (reh. 12).—"Cinderella."

WOLVERHAMPTON HIPPODROME (reh. 12).—"Wake Up."

LEEDS HIPPODROME (reh. 12).—"Stop Press."

SHEFFIELD HIPPODROME (reh. 12).—"Running Riot."

NEWCASTLE HIPPODROME (reh. 11).—"Little Red Riding Hood," opens Dec. 24th.

KENNEDY THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—Ray Bros'. Panto, "Dick Whittington."

WEST BROMWICH EMPIRE (reh. 12.30).—Mrs. Kimberley and Frank Fortescue, "Red Riding Hood."

WEST BROMWICH THEATRE ROYAL.—London Productions present "Oh, Oh, Daphne."

MISCELLANEOUS.

ST. ALBANS GRAND PALACE (reh. 12).—Royal Kondo and Miss Hanako, Tom Rees.

PENGE EMPIRE (reh. 12).—The Royal Italian Circus.

POPLAR QUEEN'S (reh. 4).—"Uncle Tom's Cabin."

AYR GAIETY THEATRE (reh. 1).—"Robinson Crusoe," including Dora Lindsay.

KEIGHLEY HIPPODROME (reh. 12).—"The Side Show," Revue.

NORWICH HIPPODROME (reh. 2).—Archie Pitt presents "Mr. Tower of London."

NORTHAMPTON NEW (reh. 12).—"High Life."

NORTHAMPTON OPERA HOUSE (reh. 12).—"Sinbad."

EDINBURGH THEATRE ROYAL (reh. 12).—"Babes in the Wood" Panto.

ABERDEEN TIVOLI THEATRE (reh. 10).—"Mottoes" Revue.

GLASGOW METROPOLE THEATRE (reh. 12).—"Sergeant Percy."

OLDHAM PALACE (reh. 12). — Harry Kenyon presents The New Sympholics Dance Band, Mavis and Duval, Van de Peear and Leigh, Sidney Edwards, The Westwoods, Lou Radford, and Charteris and Dickson.

LEITH ALHAMBRA (reh. 12).—Dr. Walford Bodie.

BATH PALACE.—"Pay Day."

GT. YARMOUTH HIPPODROME.—"It Pays to Please."

GLASGOW PAVILION.—Harry Norris and Edward Marris present "Mary Had a Little Lamb."

WALHAM GREEN GRANVILLE (reh. 12).—Revue, "Revelations."

SHOREDITCH "LONDON." — The Houston Sisters, Key and Keyworth, J. A. Powers, Charlier and Culvier, Elsa, Miller and Phlora, Two Stavanays, Billy Moore and Kiddies, Haig and Escoe.

PLYMOUTH PALACE. — Medatsu Troupe, Bernhardt and Farland, Ted Waite, Alf Leonard and Valerie, Dorothy Ind, Robinson and Macken, Como, George Parr.

EXETER HIPPODROME. — Cliff Berzac's Comedy Circus, Adami and Assistant, Grant and Faber, Jene Forde, Four Lovick Jewels, T. J. Anderson.

KINGSTON EMPIRE (reh. 12.45).—Mr. Robertson presents "The Officers' Mess."

ALDERSHOT HIPPODROME (reh. 1).—Messrs. The Septimus Productions present "Stepping Stones."

ALDERSHOT THEATRE ROYAL (reh. 12).—Mr. Frank H. Fortescue's Repertory Company.

SWADLINCOTE EMPIRE. — George Crowther's Variety Combination. Ivy Welsh, Bert Wickham. "Finding Film Stars," George Crowther. Fannie Furber, R. T. Chinn, Clement Minns.

SWINDON EMPIRE.—Dec. 26, "Jack and Jill."

WINDSOR THEATRE ROYAL.—Dec. 26, "Robinson Crusoe."

MAIDSTONE PALACE. — "Making Money."

DEVONPORT ALHAMBRA.—"Tiddley Winks."

"SAMMY IN CORSICA"

At East Ham Palace.

Ernie Lotinga is presenting here this week a really excellent musical dramatic burlesque revue, artistically mounted, with some exceptionally attractive settings. Written and produced by Con. West and Herbert C. Sargent, it has a definite plot running throughout its five amusing scenes. The lyrics, by Con West, are clever, and Arthur J. Braddock has written some very tuneful music, which is very well rendered by the orchestra under the directorship of Mr. Chas. Ashman. That amusing Lancashire comedian, Arthur White, is a very comic hero as Sammy Pickup, who as a mill-hand sets himself out in various disguises to vindicate and save his master's manager who is suspected of damaging the mill looms. As a seeker after a hotel clerkship, as an odd man waiter, a usurper of the post of a customs official, to the final scene when he denounces the real villain, he kept his audience bubbling over with laughter, whilst his ditty, "Show me the way to go home," with a case of empties was a clever piece of fooling. Miss Daisy Bindley, as the millowner's daughter, acted and sang delightfully. A dainty item was "Dance on," in which she was assisted by the "Merry Macs" Sextette of Dances, and later these terpsichorean experts gave an interpretation of "The Toy Drum Major," which was heartily applauded. Miss Bingley also joined Mr. Darroll Richards in some haunting duets, one particular favourite being "I love just you." Richards, who is the possessor of a baritone voice of unusual quality, sang his numbers admirably, notably "Life's a game," another favourite being "I am waiting." Mr. George Fairhurst, too, as a customs officer, well acquitted himself in singing of the work of the Navy. Mr. Arthur Clifton, distinguished himself with a sporting songs, "They're Off." Mr. Tom E. Conover as the millowner was a dignified personage, while Mr. T. Gilbert Saville was excellent in the heavy part of his secretary. Mr. Geoff. Cameo was most amusing as a photographer, whilst Mr. George Cunningham in straight parts doubled the characters of a Corsican merchant, and later a brother exacting revenge did very good work.

"Treasures."

C.P.R. Productions finished their first tour of "Treasures," on Saturday at the Palace, Leicester, to allow Mr. Whit Cunliffe to fulful his variety dates and many members of the Company their pantomime engagements. The second tour will start on February 22nd, and 1926 is booked with very few exceptions.

The Cinematograph Exhibitors Diary for 1926 has just come to hand. Edited by Low Warren, formerly editor of the "Kinematograph Weekly," the Diary is a distinctly practical publication. Besides providing exhibitors with a record of their weekly programmes (there is a blank analysis of page size for every week in the year), it contains much useful information which every proprietor and manager will be glad to acquire.

"CASEY'S COURT CIRCUS,"

At Manchester.

At this season it may be pertinent to remark that Will Murray's production of "Casey's Court Circus" at the Salford Palace on Monday certainly gives one the impression of a sort of fun repository, from which a good half-dozen pantomimes might furnish themselves with material for laughter. There is no abatement, from first to last, of the determination to create laughs—nor, indeed, is there any cessation of laughter in the audience. The title of this latest version of the "Casey's Court" enterprise is derived from the fact that Mrs. Casey (Will Murray) has bought a lot of circus props and costumes, which, of course, have to be made use of by the gamins and the girls. Nine out of ten scenes, however, are preliminary to the production of the circus, which makes up into a most amusing, clever and elaborate final act. The first nine scenes are so amusing in their juvenile and adult burlesque that no impatience or lack is felt about the titular feature, which comes as an excellent finish, and like an act complete in itself. It includes burlesque animals, comic riders, performing dogs, acrobats, some smart foot-juggling, an excruciatingly funny burlesque of "Mick Turpin's ride to Cork," and a variety of other amusing and pleasurable items. Special mention is well earned by the uniquitous wee Scotch boy and his extremely tall brother. Cathie Gunter and Peggy Henderson, whose duets are sweet and enjoyable; George Robertson as a life-like imitation of Charlie Chaplin and a schoolboard-man; Roy Leo in various roles; Fred O'Malley as Mr. Casey; and Angus Hedge as a smart young Scotch comedian; while among noteworthy specialities are a gymnastic display by the Casey Kids; Roy Kemp's dancing; a "spook" scene, which promises to work up into something very good; William Bostock's mimicry act; a toe-dance by the Ocenza Trio; and the concertina solos by Signor Rovelli. Will Murray himself is evident throughout, directing the doings and correcting the unruly in his usual "too-late" style.

"THE FOLIES BERGERE,"

At Stratford Empire.

Tom Arnold started this successful production on its tour at the Stratford Empire on Monday, before a very appreciative audience. Peggy Scott, who took high honours, was the recipient of a beautiful bouquet. Her dancing was a sheer delight, perhaps the most acceptable item in this direction being the "Dance of All Nations" in the cabaret scene. Throughout she works hard, and she achieved another triumph with "Row, Row, Rosie," with the "Folies Bergere Girls," who do infinite credit to the training of Mrs. Lawrence Tiller. With Fred Duprez she has a capital item in "Susie and Percy," and Fred Duprez is very funny in a curtain description of various participants in the show. As a revue manager Duprez has fine scope for his humour, and as Napoleon Buonaparte he excelled himself. Mr. Alex Hardisty in a drop scene number won much applause with his singing of "Le Reve Passe." He had a beautiful setting for his item with Miss Jane Lee in "A Florentine Idyll." This was one of the most tasteful items of the evening. Miss Susie Lee, too, acted and sang well, and the sisters had a most entrancing "Few Moments" in which they rendered old-fashioned melodies. Bertram Dench's comedy work was greatly enjoyed, especially in a thought-reading sketch, whilst in "Driven from Home" he scored a great success. Max Avieson, Ada Gretton, A. Warren, H. Haxtable, J. Stanley, and others all contributed to the success.

WEMBLEY PARK AMATEURS.

That the Wembley Park Amateur Dramatic and Operatic Society possesses some excellent talent, particularly among the ladies, was once again proved when they gave seven performances of "A Country Girl" at the Wembley Cinema Hall last week. With the restricted stage space and the somewhat cramped conditions under which the company had to work, the producer and musical director, Mr. Edward Charles, is to be complimented on surmounting these obstacles. The Society's success, however, would have been more pronounced had there been the same standard of acting and singing in the male parts as in the female, the clever impersonation given by Geo. Mulroy, as Barry, saved the movement of the piece from becoming too slow. His breezy personality was a great asset, especially as a female impersonator, and in the second act he kept the audience in roars of laughter. The acting of James Bridge in the role of Challenor was too subdued. Cyril Osborn, as Sir Joseph Verity, was clever and amusing. Geoffrey Fiske made an imposing figure as the Rajah of Bhong, William S. Forsaith was good as Granfer Mummery. Gwendoline Street gave a charming portrayal of the vivacious Marjorie Joy. She has a particularly sweet voice, and her songs were rendered with artistic effect. Ida Oliver created a delightful impression as Nan, her acting was natural, and she well-deserved her encore for her song, "I'm from Devonshire." Queen Elliott was a captivating Sophie, her crinoline song and dance being one of the successes of the evening. Pearl Wadham, as the Princess of Bhong, would have been heard to greater advantage had she spoken and sung more clearly. The singing of the lady members of the chorus was splendid.

ARCHIE PITT'S AGENCY,
PRINCE'S CHAMBERS, COVENTRY STREET, W.1.
(Over Prince of Wales Theatre).
General Manager - - BERT AZA.
'Phones: Regent 7236, 7237.
Will artists whose acts are suitable for production write, stating full particulars and enclose photograph, which will be filed for future reference.
Also tour list.
NO CALLERS BEFORE 12.

C.P.R. PRODUCTIONS' TREASURES' CO.
Whit Cunliffe & George Pickett
Finished their first tour last Saturday to allow Mr. Cunliffe to fulfil his Variety dates. The second tour will start February 22nd and is completely booked.

JACK STOCKS
THE WOMAN HATER
With the Best of Material.
Dec. 14, PAL., LEICESTER. Dec. 21, HIP., BRISTOL.
Dec. 28, VICTORIA PALACE.

RENEE REEL
wishes to thank Messrs. Herbert Blackmore, Ackerman May, Denton & Slater, Lionel Wallace and Mr. Tom Walls, for their various offers for revue and pantomime, but regrets that under medical advice she has been compelled to decline all twice nightly and variety engagements.

HIDDEN TREASURE WILL BE REVEALED
THE MOON and SIXPENCE.
What is your wish? It will come true
Search through old desks, trunks and lumber rooms. Those out-of-date gold trinkets, bracelets, pendants and lockets. That old-fashioned ring, with a diamond in it, pearls and gems of every description. Silver boxes, spoons and trays. Relics hidden away in that old chest and forgotten, but now antique and valuable. Also discarded teeth. Collect everything together and forward to us NOW by registered post—or, better still, if you can—bring it to us. We appraise each item separately and pay 100 per cent. value. Thus "Your Wish Will Come True." Sell to us—and be satisfied.
B. A. DEMBO, Sceptre House, 169/73, Regent Street, London, W.1.

Vacant—REVUE, MUSICAL COMEDY, CABARET or C.P.
HAL BERT
ACROBATIC COMEDIAN and DANCER.
FEB. Onwards. Principal Comedian, OPERA HOUSE, LEICESTER.

FIRST OF THE PANTOMIMES.

"Cinderella" at Manchester.

Messrs. Broadhead and Son's production of "Cinderella" at the Hulme Hippodrome, Manchester, on Monday, the 7th inst., met with instantaneous success, and the two weeks of its performance at this popular house, before touring, are a record of crowded houses. The story is told in clear outline by Hal Collier and Cecil Ravenswood, and there is attractive incidental music by Edward Jones, supplemented by numerous melodies from the popular publishing houses. An innovation—not, of course, new—is a male principal boy, in the person of Archie Hill, who makes an effective Prince Charming, with a good tenor voice, which is heard to advantage in "I passed by your window" and "I hope my dreams come true," as well as in duets with his vis-a-vis, Cinderella. This dainty miss is charmingly impersonated by Marion Boughton, who produces consistently the traditional effect, and is, moreover, equipped with a buoyant personality and a sweet voice, which she uses to excellent effect in such songs as "just for you." The part of Dandini is always a prominent one, and this is ably filled by Lola Milton, who has a vivacious style, and sings her song, "I'm waiting for you," admirably, as well as sharing honours with Laurie Wedburn (Margery Daw) in a charming duet, "When you and I were seventeen." Laurie Wedburn has also a song to herself, "On Mother Kelly's Doorstep," which goes well while her partner in the story, "Little Jack Horner, finely impersonated by Nell Calvert, gets ample applause for "We're all jolly good fellows" and "If you knew Susie" (with chorus).

The humorous element is a big feature, the principal comedian being Skeats Martin, as Baron de Broke, who is not so downhearted by financial difficulties that he cannot enjoy himself in such comic outbursts as "Don't say that," "She went wild over me," and a share in the trio, "Show me the way to go home." Sammy Esden, as Buttons, sings "Ringle Dingle Dingle" and contributes generally to the laughs; George Arnett as Flapper, the Baron's valet, has a lively style and shows vocal humour in "Who'll take care of the Caretaker's Daughter;" and much amusement is caused by Annie Rooney and Madge Trevelyan as the sisters, Araminta and Clorinda, the former's chief vocal success being "I've never wronged an onion." May Day is a very pleasing godmother, and the fine presence of Ethel Bull as Queen of the Fairies—with her songs, "Somewhere, somehow, sometime" and "I always think of you"—is a valuable asset. Others notably good are Barry Gilmore, the Cat, and the Laurence Tiller girls. The show is lavishly dressed and mounted, and Mr. Percy B. Broadhead is to be complimented on the production.

Daisy Taylor.

At the Hippodrome, Brighton, last Saturday, Daisy Taylor concluded her engagement in "Workshy," and has now commenced rehearsals for panto. at the Princes Theatre, Bradford. She will play the title rôle in "Robin Hood."

The Selma Four.

We hear that Fred Francis has booked those wireless favourites, The Selma Four, to open on the L.T.V. Circuit in January. They are at present playing around the Moss Tour.

Nathan Jalkley, Jnr.

Another member of the Jackley family who is doing well is Nathan Jackley, Jnr., who went over to Berlin with the Jackson Dancers six months ago, and has been an outstanding success in revue there. He was originally engaged for dancing, and has since been playing parts in the show—and in German, too. Such a favourable impression has he created that he has been engaged for panto. there.

Lily Moore.

Given the task of following Jack Hylton's Band at the Metropolitan this week, Lily Moore, assisted by Percy Martin, in their Vaudeville Cameos, gained much appreciation for their clever entertainment. Miss Moore is yet another entertainer from the concert world who has made a big impression on the halls since she made her debut a few months ago.

A Worthy Effort.

At the Devonport Hippodrome, on Wednesday last, a matinée, organised by Mr. G. E. Prance in aid of the fund for the relatives of the men drowned in Submarine M1, was a great success. The artists appearing at the Hippodrome gave their services, and were assisted by their confreres from the Grand and Palace Theatres, Plymouth, and the Alhambra, Devonport. Thanks to the efforts of all who assisted, a deserving fund will benefit by more than £150.

Kine-Variety at the Avenue Pavilion.

Mr. Leslie Ogilvie, Manager of the Avenue, Pavilion, Shaftesbury-avenue, tells us that it is proposed to introduce variety turns into their weekly programme. It is not intended (he says) to put on elaborate or expensive turns, nor to compete against the ordinary variety theatre. He is anxious to get in touch with artists who would like to take advantage of the opportunity thus afforded of bringing their act to the notice of agents and West End audiences.

Thomas Lucas.

With Noni and his Golden Serenaders at the Hackney Empire this week is Thomas Lucas, the well-known actor-vocalist. He will be remembered for his excellent work in "Tit for Tat" and also in Karno's "Love Match," in which, at one time or another, he played every part. He made his first London appearance at the Vaudeville (with George Graves and Laura Cowie) in "Now and Then," and subsequently appeared in "Love's Awakening" and "The Smith Family" at the Empire, and "Six Little Wives" and "Our Dad" on tour. After visits to Chatham, Exeter and Plymouth, he will appear with Noni at the Coliseum on Jan. 4.

When you and I were seventeen

FRANCIS, DAY & HUNTER LTD.
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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE (Madame Lydia Kyasht).—Dec. 14, Grand, Derby.
ANDERSON J. GRANT REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—Dec. 17, Palace, Scunthorpe.
ARCADIANS, THE.—Dec. 14, Empire, Sheffield; 21, Empire, Nottingham.
ARE YOU A MASON?—Dec. 14, Devonshire Park, Eastbourne.
BALKAN PRINCESS.—Dec. 14, Palace, Rawtenstall.
BAMBOULA.—Dec. 14, T.R., York; 21, O.H., Scarborough.
BAYNTON, HENRY.—Dec. 14, T.R., Norwich.
BLUEBEARD (Jazon and Montgomery).—Dec. 14, Met., Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—Dec. 14, Winter Gardens, New Brighton.
BUCKLEY, FRANK, REP.—Dec. 14 and 21, Exchange, Sleaford.
CAMPBELL, MRS. PATRICK.—Dec. 14, Lyceum, Sheffield.
CARL ROSA OPERA.—Dec. 14, Court, Liverpool.
CARL ROSA OPERA.—Dec. 14, Borough, Stratford.
CINDERELLA (BROADHEAD).—Dec. 14, Hulme Hippo., Manchester.
CINDERELLA.—Dec. 21, Hippo., Liverpool.
COBRA.—Dec. 14, Artillery, Woolwich.
CONLIN, EVELYN, REP.—Pavilion, Northwich.
COURTNAY RONALD REP.—Dec. 14, Palace, Stamford.
CLOGS TO CLOGS.—Dec. 21, Hippo., Gloucester.
CREAKING CHAIR.—Dec. 14, Prince's, Manchester.
DAVID GARRICK.—Dec. 21, Collins's.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—Dec. 14, Assembly Hall, Wicklow; 19, Picture House, Newbridge.
DOWN HILL.—Dec. 14, Palace, Manchester.
D'OYLY CARTE (NEW) CO.—Dec. 14, Empire, Preston.
D'OYLY CARTE (REP.) CO.—Dec. 14, King's, Dundee.
DUNSTAN, EDWARD.—Dec. 14, T.R., King's, Lynn.
FARMER'S WIFE (Birmingham Rep. Co., No. 1).—Dec. 14 and 21, Repertory, Birmingham.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORBES-ROBERTSON, FRANK.—Dec. 14, O.H., Southport.
GREEN GODDESS.—Dec. 14, Empire, Kingston.
GODWIN-HALLETT OPERA.—Dec. 14, Grand, Falkirk.
GLAZE, WILL.—Royal, Bilston.
GOLDILOCKS AND THREE BEARS.—Dec. 14, Regent, Longton.
GREEN GODDESS.—Dec. 14, Empire, Kingston.
HAMILTON DEANE.—Dec. 14, T.R., Nottingham; 21, Coronation, Ulverston.
HAMMERSLEIGH, BERIC.—Dec. 14 and 21, Royal, North Shields.
HOWARD, INEZ, PLAYERS.—Royal, Blyth (season).
HOWARD, LANGLEY.—Col., Radcliffe.
HUMPTY-DUMPTY (Watson).—Dec. 14, H.M., Aberdeen.
IDLE RICH.—Dec. 14, Hippo., Eastbourne; 21, Hippo., Balham.
ISAPEL, EDWARD AND ANNE.—Dec. 14, Theatre, Richmond.
IDEAL REP.—Market Hall, Pontardulais.
KHAKI.—Dec. 14, Hippo., Willesden.
KING AND DAVIE REP.—Plymouth.
LANG, MATHESON.—Dec. 14, O.H., Leicester.
LILAC TIME.—Dec. 14, Royal, Dewsbury.
LONDON PLAYERS.—O.H., Jersey (season).
MACDONA PLAYERS (Bernard Shaw Rep).—Regent, London (season).
MACKEY CHALMERS.—Dec. 14, O.H., Perth.
M.A.D. PRODUCTIONS.—Royal, West Bromwich.
MAID OF THE MILL (Aston Players).—Dec. 14, T.R., Aston.
MAN WITH A LOAD OF MISCHIEF.—Dec. 14, Prince's, Bristol.
MARY HAD A LITTLE LAMB (Norris and Marris).—Dec. 14, Pav., Glasgow.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MONCKTON AND LEWIS REP.—Pavilion, Chorley.
MONSIEUR BEAUCAIRE.—Dec. 14, Lyceum, Edinburgh.
NO, NO, NANETTE (No. 1).—Dec. 14, Grand, Leeds; 21, Lyceum, Edinburgh.
NO, NO, NANETTE.—Dec. 14, Swindon.
NOVELLO, IVOR.—Dec. 14, Palace, Manchester.
OFFICERS' MESS.—Dec. 14, Grand, Southampton.
O'MARA OPERA.—Dec. 14, Alex., Stoke Newington.
OVER THE HILL.—Dec. 14, Bordesley, Birmingham.
PADDY, THE NEXT BEST THING.—Dec. 21, Hippo., Stockton.
PEG O' MY HEART.—Dec. 14, P.O.W., Grimsby; 21, King's, Greenock.
PLAYS AND PLAYERS (LEONARD HARRISON).—Royal, Castleford.
PUSS IN BOOTS (Lees).—Dec. 14, Hippo., Hamilton.
RAVENSCROFT, STANLEY, PRODUCTIONS.—Dec. 14, Grand, Oldham.
RAY AND MAYNE.—Grand, Stockton (season).
RAYNOR REP.—Dec. 14, Grand, Blackpool.
RED RIDING HOOD (Lees).—Dec. 14, Alhambra, Leith.
ROBINSON CRUSOE (Forde).—Dec. 14, Alhambra, Bradford.
ROSE MARIE.—Dec. 14, Alhambra, Glasgow (season).
SINBAD THE SAILOR (Gallimore).—Dec. 14, Phœnix, Sheffield.
SO THIS IS LONDON.—Dec. 14, T.R., Dunfermline.
STEVENS, JENNIE.—Winter Gardens, Waterloo.
STREET SINGER.—Dec. 14, Grand, Croydon.
STUART AND DREW REPERTORY PLAYERS.—Grand, West Hartlepool.
TRAMP, THE.—Dec. 21, Hippo., Rotherhithe.
UNCLE TOM'S CABIN.—Dec. 14, Palace, Reading.
UP IN MABEL'S ROOM.—Dec. 14, Palace, Scunthorpe.
VAUGHAN BRACKING.—Playhouse, Oswestry.
VENNER, REP.—O.H., Wakefield.
VICKERS AND MEREDITH.—Queen's, Tamworth.
WEEK END, A.—Dec. 14, Empire, Leeds.

REVUES.

APPLE SAUCE.—Dec. 14, Hippo., Nottingham; 21, Hippo., Derby.
ATTABOY.—Dec. 14, Hippo., Ardwick; 21, Empire, Burnley.
BROKEN BISCUITS.—Dec. 14, T.R., Darwen.
BRITISH MADE.—Dec. 14, Palace, Southampton.
BUTTER SCOTCH.—Dec. 14, Royal, Whitehaven.
BY REQUEST.—Dec. 14, Palace, Camberwell; 21, Empire, Finsbury Park.
CASEY'S COURT CIRCUS.—Dec. 14, Empire, Croydon; 21, Grand, Clapham.
CHEERIO.—Dec. 14, Empire, Penge.
CHIMES.—Dec. 14, Grand, Birmingham; 21, Empire, New Cross.
CHUCKLES.—Dec. 14, Gaiety, Ayr.
COCK-A-DOODLE-DOO.—Dec. 14, Empire, Birmingham.
COLOURED LIGHTS.—Dec. 14, Tivoli, Aberdeen.
CRANKY.—Dec. 14, Queen's, Poplar.
CRAZYWORK.—Dec. 14, Royal, Worthing.
DESIGNS.—Dec. 14, Sunderland; 21, W. Hartlepool.
DOLE INCREASED.—Dec. 14, Hippo., Boscombe; 21, Hippo., Portsmouth.
DOUBLE SCOTCH.—Dec. 14, Empire, Aston-under-Lyne; 21, Queen's Park, Manchester.
DRAWING THE DOLE.—Dec. 14, O.H., Dudley.
ENCORE.—Dec. 14, Empire, Wood Green.
FAGS.—Dec. 14, Empire, Newport.
FLYAWAY PETER.—Dec. 14, Hippo., Lewisham; 21, Empire, Kilburn.
FOLIES BERGERE REVUE.—Dec. 14, Empire, Stratford.
FOLLIES OF THE DAY.—Dec. 14, Hippo., Southampton.
FOLLOW THE MONEY.—Dec. 14, Jubilee Hall, Weymouth.
FORMBY SEEING LIFE.—Dec. 14, Hippo., Stockton-on-Tees.
FRENCH FUN.—Dec. 14, Empire, South Shields.
FUN ON AN OCEAN LINER.—Dec. 14, Palace, Clydebank; 21, Alhambra, Leith.
GIN AND PEP.—Dec. 14, Alhambra, Devonport.
GOLDEN WEST.—Dec. 14, Empire, Kilburn.
GOOD EVENING.—Dec. 14, Grand, Hanley; 21, Empire, Hull.
GOOD OLD SERGEANT.—Dec. 14, Palace, Halifax.
GOOD TIMES COMING.—Dec. 14, Empire, W. Bromwich.
GREAT SCOTT.—Dec. 14, Palace, Swansea.
GRUMBLES.—Dec. 14, Hippo., Huddersfield; 21, G., Scunthorpe.
HEADLIGHTS.—Dec. 14, Empire, Hartlepool; 21, Empire, Sunderland.
HIGH LIFE.—Dec. 14, Hippo., Ipswich.
IDLE RICH, THE.—Dec. 14, Hippo., Eastbourne.
IT PAYS TO PLEASE.—Dec. 14, Granville, Walham Green.
JAZZLAND.—Dec. 14, Grand, Bolton; 21, Empire, Newport.
JAZZ ROUND UP.—Dec. 14, Empire, Cardiff; 21, Empire, Swansea.
LAUGHIN' THRO'.—Dec. 14, Empire, Glasgow.
LAUGHS FOR SALE.—Dec. 14, Alex., Widnes.
LET IT RAIN.—Dec. 14, Hippo., Birmingham.
LITTLE RED RIDING HOOD.—Dec. 21, Empire, York.
LONDON CALLING.—Dec. 14, T.R., Guildford; 21, O.H., Tunbridge Wells.
LONDON NIGHTS.—Dec. 14, O.H., Coventry.
LONDON REVUE.—Dec. 14, Hippo., Portsmouth.
LONDON TO NEW YORK.—Dec. 14, Palace, Burnley.
LOVE, LIGHT & LAUGHTER.—Dec. 14, Hippo., Leeds.
MAGICAL MOMENTS.—Dec. 14, Grand, Clapham; 21, Hippo., Lewisham.
MAGNETS.—Dec. 14, Tivoli, Hull; 21, Hippo., Coventry.
MAKING MONEY.—Dec. 14, Hippo., Dover.
MARGUERITE.—Dec. 14, Met., Bootle.
MELODY BOX.—Dec. 14, Hippo., Manchester.
MERRY AND BRIGHT.—Dec. 14, Hippo., Nuneaton.
MONEY-MAKERS.—Dec. 14, Hippo., Newcastle-on-Tyne; 21, Brighton.
MOTTOES.—Dec. 14, Empire, Edinburgh.
MR. TOWER.—Dec. 14, Hippo., Coventry.
NELLY DEAN.—Dec. 14, South London.
NEW SPLINTERS.—Dec. 14, Palace, Hammersmith.
NIGHT CLUB, THE.—Dec. 14, Palace, Carlisle.
NIGHT LIGHTS.—Dec. 14, Empire, Islington; 21, Grand, Clapham.
NINE O'CLOCK REVUE.—Dec. 14, Hippo., Bristol; 21, Empire, Chiswick.
NIPPY.—Dec. 14, Palace, Bath.
NIPS.—Dec. 14, T.R., Leamington Spa.
NOTIONS.—Dec. 14, Empire, Nottingham; 21, Empire, Edinburgh.
ON THE DOLE.—Dec. 14, Hippo., Poplar; 21, Empire, Islington.
ON THE PANEL.—Dec. 14, Hippo., Derby; 21, Hippo., Wigan.
ON WITH THE SHOW.—Dec. 14, Empire, Finsbury Park.
ON VELVET.—Dec. 14, Royal, Barrow.
OUR CABARET.—Dec. 14, King's, Southsea; 21, Hippo., Poplar.
PARIS NIGHTS.—Dec. 14, Chatham.
PARISH RELIEF.—Dec. 14, Royal, Wolverhampton.
PASTELS.—Dec. 14, Clarence Pier, Southsea.
PAY DAY.—Dec. 14, Coliseum, Portsmouth.
PEPPER BOX.—Dec. 21, Hippo., Ilford.
PLEDGES.—Dec. 14, Empire, Shepherd's Bush.
P'S AND Q'S.—Dec. 14, Hippo., Brighton; 21, Empire, Croydon.
PUNCH AND JUDY SHOW.—Dec. 14, Empire, Glasgow; 21, Empire, Sheffield.
PUNCH BOWL, THE.—Dec. 14, P.O.W., Birmingham.
PUZZLES OF 1925.—Dec. 14, Royal, Edinburgh.
RACK AND RUIN.—Dec. 14, Palace, Watford; 21, Olympia, Shoreditch.
RAT-A-TAT.—Dec. 14, Empress, Brixton.
REAL STUFF.—Dec. 14, Grand, Doncaster.
RECORDS.—Dec. 14, Empire, New Cross; 21, Empire, Leeds.
RED HOT.—Dec. 21, T.R., Bury.
REVELATIONS.—Dec. 14, Grand, Plymouth; 21, Granville, Walham Green.
ROUND THE TOWN.—Dec. 14, Empire, York.
RUNNING RIOT.—Dec. 14, Hippo., Liverpool; 21, Hippo., Sheffield.
SACKED AGAIN.—Dec. 14, Palace, Bradford.
SAMMY IN CORSICA.—Dec. 14, Palace, East Ham.
SAY WHEN.—Dec. 14, Hippo., Keighley.
SCANDALS OF 1925.—Dec. 14, Hippo., Ilford.
SCENES AND SCREAMS.—Dec. 14, Palace, Blackpool.
SCOTCH BROTH.—Dec. 14, T.R., Bury; 21, Hippo., Preston.
SCOTCH FOLLIES.—Dec. 14, Palace, Newcastle; 21, Sunderland.
SEE THE POINT?—Dec. 14, O.H., Londonderry.
SERGEANT PERCY.—Dec. 14, Grand, Stockton.
SERVED HOT.—Dec. 14, Palace, Huddersfield.
SHAVINGS.—Dec. 14, Bedford, Camden Town; 21, Hippo., Devonport.
SHEPHARD'S PIE.—Dec. 14, King's, Southsea; 21, Empire, Shepherd's Bush.
SIDE SHOW.—Dec. 21, Hippo., Keighley.
SIGN ON.—Dec. 14, Olympia, Shoreditch; 21, Palace, Camberwell.
SNACKS.—Dec. 14, Hippo., Southend; 21, Hippo., Southampton.
SNATCHES.—Dec. 14, Palace, Bordesley.
SOME SHOW.—Dec. 14, Osborne, Manchester.
SOMETHING NEW.—Dec. 14, Empire, Gateshead; 21, Tivoli, Dublin.
SOUVENIRS OF 1925.—Dec. 14, Hippo., Wolverhampton; 21, Hippo., Boscombe.
SPARE PARTS.—Dec. 14, Empire, Woolwich.
SPASMS.—Dec. 14, T.R., Worcester.
STAGE STRUCK.—Dec. 14, Palace, Hull.
STOP HERE.—Dec. 14, Hippo., Norwich.
STOP PRESS.—Dec. 14, New, Northampton; 21, Hippo., Leeds.
STUNTS.—Dec. 14, Palace, Warrington.
TASTY BITS.—Dec. 14, Hippo., Seacombe.
TEN TO ONE ON.—Dec. 14, Hippo., Rotherham.
THIS WAY, PLEASE.—Dec. 14 and 21, Tivoli, Barrow-in-Furness.
TONS OF FUN.—Dec. 14, County, Shrewsbury.
TONICS.—Dec. 14, New, Oxford.
TRY AGAIN.—Dec. 14, Hippo., Great Yarmouth.
TWINKLES.—Dec. 14, Hippo., Aston.
UP THE RIVER.—Dec. 14, Queens Park, Manchester.
WAKE UP.—Dec. 14, Palace, Oldham; 21, Hippo., Wolverhampton.
WAIT FOR IT.—Dec. 14, Pavilion, Liverpool.
WEEK'S PLEASURE.—Dec. 14, Hippo., Sheffield.
WELL, I NEVER.—Dec. 14, O.H., Scarborough.
WHAT'LL I DO?—Dec. 14, Palace, Maidstone.
WHAT HO!—Dec. 14, Palace, Salisbury.
WHIRL OF THE WORLD.—Dec. 14, Empire, Newcastle; 21, Hippo, Willesden.
WHIRLWIND OF 1925.—Dec. 14, Grand, Mansfield.
ZIP.—Dec. 14, Empire, Croydon; 21, Empire, Wood Green.
ROYAL ITALIAN CIRCUS.—Dec. 14, Chelsea Palace.

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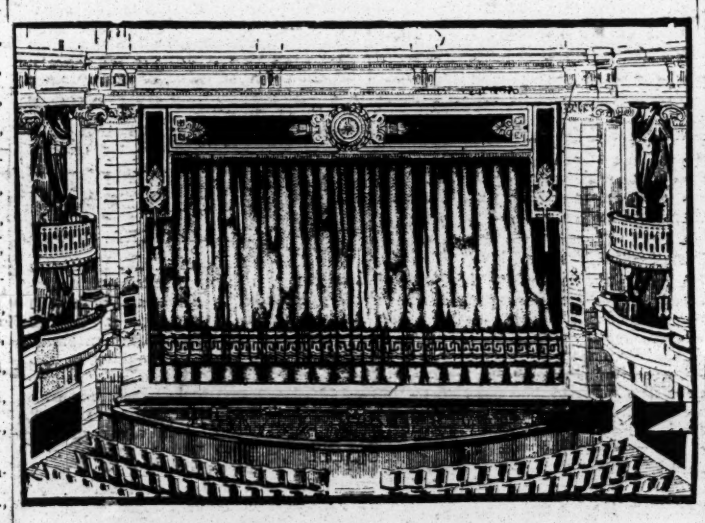

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The VARIETY WORLD

The Palladium Pantomime.

Rehearsals for Charles Gulliver's pantomime, "Cinderella," which will be produced by Harry Day on Dec. 23, are now in full swing. The company includes Clarice Mayne, Charles Austin, George Mozart, Derra de Meroda, Isabelle Dillon, Jennie Gregson, Susie Belmore, Florence Saunders, Terry Juveniles, Rosie Elmore, Shanks Bros., Gordon Terry, Mdlle. Albion and Picton Roxborough. The dances are arranged by Mdlle. Albion, the music has been composed by Vivian Ellis, and there are special lyrics by James Heard. The book is by Gilbert Lofthouse and Charles Henry, and the last-named gentleman will stage the production.

"Split Week" Discussion.

A special general meeting of members of the Variety Artistes' Federation is being held on Tuesday, Dec. 22, at 11.30 a.m., at the Horse Shoe Hotel, Tottenham Court-road, for the purpose of discussing and providing, if possible, the ways and means to enable the Federation to agree to the principle of "split week" engagements being accepted by its members.

Shoreditch Children's Treat.

Charles Martin, of the Shoreditch Olympia, is actively preparing for the annual children's treat, and is enthusiastic in praise of his helpers, including the staff, Mr. Smith and Mr. Hatter. The treat takes place on Thursday afternoon, Dec. 31, when 2,000 children, selected from the poorest in the neighbourhood, will be entertained. There will be a good entertainment, including pictures, Punch and Judy show, and many other turns that will appeal to the youngsters. They will be given a tea and will also receive fruit, sweets and buns, and each child will be presented with a toy. The Mayor and Mayoress of Shoreditch will be present, and all the staff, including the orchestra, are giving their services.

Mrs. Billy De Haven.

We were pleased to hear from Billy De Haven that his wife has recovered from her recent operation, and is now progressing very satisfactorily. She wishes to thank all the kind friends who wrote to her whilst she was in hospital.

Jack Stocks.

Resuming the Stoll tour at Hackney a couple of weeks ago, following his most successful season in the Colonies, Jack Stocks was also in splendid form at the Hippo., Manchester, last week. Jack is playing Leicester this week, and will return to Town at the Victoria Palace on the 28th inst., when he will present some new numbers.

Mona Magnet.

Now quite recovered from her recent indisposition, which prevented her from appearing with "Rat-a-Tat" at Finsbury Park, Mona Magnet resumed with the show last week at the Chelsea Palace, and is this week at the Empress, Brixton.

For South Africa.

Further bookings by the I.V.T.A., Ltd., of attraction for vaudeville tours in South Africa, include:—Fyne and Hurley, Bromley Carter, Mona Grey, May and Keith, Yost and Clady, Martin and O'Brien, the Australian Delsos, Harmon and Lady, the Ladringlos, Etheridge and Furse, Stephenson and Macbeth.

Martin and O'Brien, and Stephenson and Macbeth, sailed from Southampton on Friday, per R.M.S. "Armadale Castle," to fulfil engagements with African Theatres, Ltd., booked by I.V.T.A., Ltd.

Hero de Rance.

We hear that that clever young composer, Hero de Rance, has published several numbers lately with the Lawrence Wright and Cavendish Music Co.'s. "You were only Fooling," by Harry Carlton and Hero de Rance, will be the principal boy and girl duet in several pantomimes. This is published by Lawrence Wright, and Hero's waltz success, "Come Back," from the "Punch Bowl," will be a big feature too. Hero has written another waltz, "Memory's Melody" (Cavendish Co.), which Bert Ralton and his Band made a big hit with at the Alhambra.

Hero is off to Bristol on Sunday to start rehearsals for pantomime at the Prince's, and whilst there, she hopes to complete the music for a new production. She had several numbers in Bairnsfather's recent show at the Oxford.

Derby Hippodrome.

This house has become very popular amongst producers as a starting-point for new productions, and probably more premieres are staged here than at any other provincial hall. Mr. Ernest A. Vincent, the manager, is always prepared to lend every assistance in the launching of a new production. On Dec. 28, Tom Arnold will present his latest revue, "The Band Box," by Joe Hayman.

Mr. Jimmy Cavanagh.

Mr. Jimmy Cavanagh, the Irish-American tenor, has been spending his annual vacation with the genial Dave Carter. The said vacation included, as usual, a few rounds of golf and quite a lot of shooting. Jimmy sailed again for New York from Liverpool last Saturday week on the Aurenia, and had a host of friends to see him off.

Golfers' Monthly Bogey.

As the fourth Friday in December this year is Christmas Day, the Vaudeville Golfing Society's monthly bogey competition has been put forward a week, and will take place at Sudbury on Friday next—the last fixture on this year's card. Not that some of the members will not be slipping off on Christmas morning for a quiet round at their favourite course, but it will not be an official competition day.

Stoll Cup Progress.

A further result in the first round of the Sir Oswald Stoll Cup competition is to hand, Mr. Jack Henschel having beaten Mr. Bert Coote at Coombe Hill. All this despite the fact that Bert was playing his best game and had eleven strokes conceded. To say that Jack Henschel is in form at the moment is only, therefore, putting it mildly.

W. S. Percy.

We are glad to hear that W. S. Percy is now out of hospital after his recent operation and making arrangements for his reappearance in musical comedy.

Victoria Carmen.

Charming Victoria Carmen has concluded her engagement in "Shavings" in order to commence rehearsals for the panto. at the Wimbledon Theatre, in which she plays principal boy in "Bo-Peep." This will be her eighth season for Mr. Salberg, including four consecutive seasons at the Alexandra Theatre, Birmingham.

"A Jazz Round Up."

Thanks to the fine recovery of Harry Lester, the show, "A Jazz Round Up," continued its tour at the Empire, Cardiff, on Monday, and plays its first Town date at the Empire, Stratford, on the 28th, with Finsbury Park the following week.

Will Hay.

Last week, at the Hippodrome, Poplar, Will Hay finished with "The Vanity Box," and next week will be at the London Coliseum with his act, and the Alhambra the following week. Will is a keen flyer, and is shortly hoping to get his pilot's certificate.

Presentation to Jack Raymond.

Tom Arnold's revue, "The Vanity Box," finished its tour on Saturday last at the Hippodrome, Poplar. The genial stage manager, Mr. Jack Raymond, was presented by Miss Mona Vivian and Mr. Will Hay with a gold watch as a token of their appreciation. Mr. Raymond will be in control of a big production going out early in the New Year.

Ernest Hastings Home Again.

Ernest Hastings has arrived home from Australia, where he has been for the past eight months and has had a very successful time. He commences his engagements here at the London Coliseum on January 4.

Vina Lester.

Vina Lester, who has recently concluded with the tour of "My 'Erb," is now rehearsing for panto., playing Dandini in George Wayne's production of "Cinderella," which opens at Ramsgate and will be at the Hippo., Richmond, the following week.

Jean Andrews.

Specially engaged by Randolph Sutton to play principal boy in his pantomime this season at the Theatre Royal, Bath, Jean Andrews, "the golden-voiced soprano," is making a welcome reappearance this week at the Holborn Empire. After pantomime, Miss Andrews may go into revue, as she made a great success in "Brighter London" in South Africa, which resulted in her being retained for panto. under the same management.

Archie McCaig.

Once again George Jackley will have his little pal, Archie McCaig, with him in panto. Archie has been with George all through the run of "Workshy," and the pair are always welcomed by Lyceum audiences.

De Haven and Page.

Billy De Haven and Dandy Page are still going strong in "Paris Nights," and their act is a very popular feature in the show, which paid a visit to the Olympia, Shoreditch, last week. After three weeks in the provinces, they return to London for a while.

Barker and Wynne.

At the Hippo., Manchester, last week, in the absence of Sybil Vane, that entertaining couple, Barker and Wynne, deputised most successfully.

George Carney.

Although George Carney has several new songs ready for production, it appears that there is evidently a demand for those successful numbers, "The Hindoo Scot" and "Hokey Pokey," which were keenly enjoyed last week at the Hippo., Manchester. George opens at the Coliseum on Monday for two weeks.

Nixon Grey.

Now rehearsing for his first pantomime season at the Empire, Newcastle, Nixon Grey tells us that he is looking forward to the experience of playing Ali Baba.

M.H.A.R.A.

The 129th meeting of the Management Committee of the Music Hall Artistes' Railway Association was held on Wednesday, Dec. 9, when the following members were present:—Messrs. George D'Albert (P.C.), who presided, Harry Marlow (Hon. Trustee), Michael Canning (Chairman of Committee), Dick Henderson (Vice-Chairman), Stanley Damerell, Alf. Herald, Monte Bayly (Hon. Treasurer), George French and C. Douglas Stuart (Secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn, and the meeting terminated.

Albert Darnley, Junr.

Still playing the juvenile lead in that successful revue, "On the Panel," Albert Darnley, Junr., gains much appreciation for his clever work. Albert has received offers from other managements recently, but we understand he remains with the present company for at least another year.

Peter Hardy.

Opening on the Stoll tour last week at the Ardwick Green Empire, Messrs. Beresford and Pearce presented their latest show, "Wait For It," which proved a strong attraction at this house. The chief comedy rôle is entrusted to a most resourceful comedian, Peter Hardy, who is the mainstay of the show, and who was given a wonderful reception. A fine supporting cast includes Sproll and McVitie, Will Ettenoy, Blanche Goddard, Rubie Lawrence, and Annie Humber's "Moments of Melody." There are many tuneful numbers, and the staging and dressing do credit to the producers. We understand the show comes to Town early in January to open on the Syndicate tour.

Eileen Redcott.

Eileen Redcott, who made a great dancing hit during the opening week of "Mercenary Mary" at the London Hippodrome, was compelled to leave the cast to undergo an operation. She has now resumed her part after an absence of several weeks.

Eden Philpotts' New Play.

A new play, entitled "The Point of View," by Eden Philpotts, is to be presented for the first time at the London Coliseum on Dec. 28. Cedric Hardwicke, who was the original Chundley in "The Farmer's Wife," is one of the principals in the cast of the new play. He will portray the part of a bucolic country bachelor, who acts as peacemaker between a carpenter and his wife.

Mrs. Tom Heathfield.

We are glad to hear from Tom Heathfield that his wife is making good progress towards recovery from her recent illness, and hopes to be about again soon. Tom is now rehearsing for "The Golden West," in which he is to play Tommy Mostol's part when the show opens at Walsall on Dec. 28.

Vina Lester.

Concluding her engagement in "My 'Erb" at the Metropolitan last Saturday, Vina Lester is now rehearsing for panto., and will be seen as Dandini in George Wayne's production of "Cinderella," which opens at Ramsgate and plays the Hippodrome, Richmond, the following week.

Robinson and Macken.

Bob Robinson and Wee Nan, who have been playing some Town dates with their "Cobbler" sketch, are due at the London, Shoreditch, in January, when they will probably present their new act, which has not yet been seen in London.

Variety at High Wycombe.

Alec. Daimler, of Daimler and Eadie, writes that Mr. Squires ran a full variety bill at the Electroscope, High Wycombe, last week, and played to fine business. The audiences were most enthusiastic, and variety is to be run all the year. The bill last week was booked by Messrs. Morris and Pemberton's Agency and was as follows:—Sisters Hana, Daimler and Eadie, Monty Biggs, George Le Roy, The Van Delfts, and Master Alec. Pleon.

Du Calion.

At the Coliseum this week, Du Calion is playing his farewell engagement here for a time, as he is due to sail for America on Wednesday next by the S.S. Homeric. Duke is to fulfil an engagement in production for William Morris, and is due to return here in June next, opening at the Victoria Palace.

"Odd Lots."

In February next, George D. Roberton and Barney Lando will produce a new revue, "Odd Lots," written by Frank E. Franks. At Hackney next week, the former bring the tour of "Pledges" to a close after a run of three years. Barney Lando will take a well-earned rest till February next.

Alice Hollander.

Miss Alice Hollander, who has recently returned from a highly successful tour of the Fuller Theatres in Australia and New Zealand, has been engaged to play a leading part in "The Money Makers," in association with Scott and Whaley. The revue is at the Hippodrome, Newcastle, this week.

LONDON VARIETY THEATRES.

THE COLISEUM.

During the season of frost and snow, it is pleasant to be reminded of summer holidays by the sea, especially when the idea is as ingeniously exploited as in Harry Gunn's "Seaside Silhouettes." At the Coliseum this week, his clever little study in black and white is one of the funniest items in the programme. It is preceded by a clever little spoof speech by Marjorie Fitzallen, who declares that as their scenery has not arrived, they have been forced to buy substitute properties at Woolworth's. Then the "tabs" part to disclose a white moon, white ripples, white cliffs, a white pavilion upon a white pier, and white bathing tents. Harry Gunn, as a golfer in black and white, gets to know Miss Fitzallen, a black and white bather, by asking whether she has lost a wad of banknotes in a rubber ring. "Yes," she cries. "Well, here's the ring," he answers. Their further acquaintance is prevented by the arrival of a prohibitionist whom Annie Stevenson impersonates with an effective sense of caricature. Harry Gunn provides a far from satisfactory audience (from her point of view) for her speech; she departs, leaving her umbrella behind. He hurries after her and hangs it on her projecting bun which he terms a "nasty growth." This high-spirited drollery ends with a burlesque of American music by Mr. Gunn and Miss Fitzallen, who accompany their duet on guitar and banjolele. It is evident from the applause that this is very much to the audience's taste.

Other merry men in the bill include Du Calion, whose care-free loquacity is strikingly contrasted with his perilous perch on top of an unsecured ladder. After the first bout of tottering, he shows us the difference between a man's way and a woman's way of overtaking a disobliging 'bus. His curses in the former piece of portraiture are extraordinary eloquent considering that he uses never a swear word, while his mimicry of a dishevelled woman giggling her way to "standing room only," where she adjusts the complicated machinery of her dress, is a brilliant piece of caricature. His transformation into a Gainsborough duchess sixteen feet high is a fitting climax. Likewise, Sammy Shields on the subject of libels against the Scottish character, and Clarkson Rose on a variety of topics from the search for work to golf, are both humorists of distinction.

This is the final week of the Russian Ballet which for the last three days is presenting "Aurora's Wedding" only. The Trinity Madrigal Club and the Four Harmony Kings are all experts, in their different ways, of part-singing. The Bouncing Dillons are excellent in humorous athletics, Dorothy Bennett sings to her admirers, who have previously heard her over the "wireless," and Niobe performs prodigries on the xylophone and bells.

THE ALHAMBRA.

In the world of Robb Wilton's imagining, things are turned topsy-turvy because of the inability of the human mind to see the difference between the normal and the abnormal. This, at any rate, is the flaw in the cerebration of "Sherlock Bill," a police constable who is left in sole charge of a station with instructions to arrest a criminal dressed "in a brown suit except for blue serge jacket and trousers," who is lurking in a dark passage somewhere between Yarmouth and Aberdeen. This criminal is undisturbed, for Sherlock Bill has other troubles. A woman (played with admirable earnestness by Florence Palmer) brings the news that she has poisoned her husband. Sherlock enters the statement in his ledger. Failing in his attempt to spell the name of the road she lives in, he asks what she wants the police "to do about it." Her answer, that she has come to give herself up, exasperates him. "That's made a mess of the books, that has," he mutters, adding: "Another minute and I'd have been home to dinner." He never recovers from this disappointment. His handling of the case goes from bad to worse, until finally he refuses to have anything to do with her. This is delightful fooling, inspired by a zest for sheer nonsense which is one of the greatest pleasures the music hall affords.

Jack Hylton's bandsmen excel themselves this week. Not content with adding to their arsenal of instruments a long xylophone, on which they play with a skill comparable to that of the Marimba Band, they present a spectacle of life on the ocean wave worthy of pantomime. All that the audience discerns at first is a vessel heaving in a surging sea. Suddenly the heads of a pirate crew appear above the bulwarks: they are the bandsmen playing "storm music." The cocked hat of a pirate chief next bobs up, and Jack Hylton himself leans overboard with a song of an eggless ship which had to lay t(w)o. The notes grow deeper and deeper until only the French horn can cope with them, but, as the lights go out, a clarinet impudently gives the last squeak of all. It was, throughout, a joke the audience relished immensely.

What with Talbot O'Farrell's tales and ballads, and Layton and Johnstone's rich flow of songs, there is plenty of cause for enthusiasm at this popular house at the present time. Mr. and Miss Tree also arouse intense admiration for the exceptionally clever management of their thought-reading act; Les Pharamons, in their posing and equilibrist novelty, are another noteworthy success. Halma, the comedy juggler; Max Wall and Mary Lawson, in clever dances; and the Plattier Brothers, French clowns, all maintain a high standard of excellence.

HOLBORN EMPIRE.

It must be very difficult to break new ground in the well-tilled field of ventriloquial art. Yet, somehow or other, Mr. Johnson Clark always seems to be able to do the trick. In his latest sketch, we see Hodge working all sorts of new gags, but as funny as ever. An excellent item, full of laughs and successful technique. Another great favourite is Miss Ella Retford, who is continuing her triumphal return to variety proper at the Holborn this week. Particularly appreciated is her impersonation of Hal Sherman, the droll dancer. The clay-modelling act of Yost and Clady makes a welcome re-visit after a comparatively short space of time; whilst Miss Jean Andrews lives up to her title of "the golden-voiced soprano." Three songs she concedes, including the melodious "Why Don't My Dreams Come True?" and leaves her audience wanting more.

A distinctly successful comedian is Mr. George Lee. A large, expansive personality and a strong voice are employed in two excellent numbers, "It Isn't the Same Old London" and "What Wonderful Things Are Dreams"—both full of strong chorus possibilities, by the way. Mr. Henry de Bray is seen with Miss Doreen Hayes and Miss Norah St. John in a bright pot-pourri of singing and dancing, in which the ballroom, Apache and trans-Atlantic styles are successively portraved; and Jeavon and Jeva prove themselves to be a couple who can tackle anything from singing and dancing to acrobatics and foot juggling. A clever little dog who accompanies their turn seems to be equally versatile. Messrs. Noble Sissle and Eubie Blake put across some vigorous and incisive renderings of their own compositions, which include several great favourites; and the Enzers, in a novel display of juggling, complete.

Hilda Mundy.

Hilda Mundy, who is still "Zip"ing merrily, has got an excellent number in "My Conscience Whispered," which suits her admirably. Hilda is a keen skater, and has had a very good time on the ice during the recent spell of wintry weather.

Clay Keyes.

The dancing club juggler, Clay Keyes, puts over a very entertaining show, and was a much-applauded item in the bill at the London Coliseum last week. He is at York this week, and returns to play the Canterbury during Christmas week.

Alf. Thomas.

After eight months with the "Workshy" revue, Alf. Thomas is reverting to variety again, and will be seen at the London, Shoreditch, on the 28th.

"Saucy Sue."

Tom Wall's revue, "Saucy Sue," opens at Newport on Dec. 28.

"PLEDGES,"

At Shepherd's Bush.

The Irish and the Jewish have long been regarded as two of the best brands of humour known to the raconteur when they can be successfully blended—as, for instance, in that American winner, "Abe's Irish Rose," you have surely one of the shows of a lifetime. For this reason, it is easy to understand the continued popularity of the Western Productions' revue, "Pledges," which this week pursues its victorious career at the Shepherd's Bush Empire. Here you have both types of humour exploited to the full, and the whole is set against a picturesque background of dark-eyed colleens and Hibernian rusticity.

This is clearly a case where the humorous side of the picture should be considered first. The Jewish comedy is provided by Mr. Barney Lando, an acknowledged expert at this sort of thing. His study of a pawnbroker is a gem in its way—rich, ripe and fruity—yet not without its little subtleties. Mr. Sam Rayne is just as successful in depicting the volatile Irishman, with merry song and dance. It is in the intervals that the bright little figure of Miss Ivy Grant frequently holds the stage. Equipped for the part of the blithe Kathleen in every respect, she has the additional charm of the "yodel" to endear her to audiences, and she gets bursts of applause which are all her own. Miss Myra Ansell makes a sympathetic figure of the pawnbroker's daughter; Mr. Barry O'Neill sings several songs, including "If You Knew Susie," with considerable success as her lover, Jack; while Mr. Billy Bland provides a racy character-study of the village cobbler Casey. A word of praise also for the dancing of Mr. Tom Marshall and the Killarney Girls, particularly in a spirited Irish jig.

Harry Gunn.

At the London Coliseum this week, Harry Gunn is presenting his new scena "Seaside Silhouettes. This was produced at the Victoria Palace a short time ago, and it has been secured by all the tours. Harry and his charming partner, Marjorie, proceed to Dublin next week to play in the "Humpty Dumpty" pantomime," in which they scored so greatly at Belfast last season.

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Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S PANTOMIME.
"CINDERELLA"
Produced by Harry Day.
Cast Includes—
CLARICE MAYNE, Naughton and Gold, Geo. Mozart, Derra de Moroda, Jennie Gregson, Isabelle Dillon,
CHARLES AUSTIN, Lennie Deane, Susie Belmore, Terry's Juveniles, including— Daphne Brayne.
First Performance, Wednesday, December 23 at 8 p.m.
Afterwards TWICE DAILY, 2.30 and 8.15.

Companies for week commencing December 21st.

6-40 KILBURN EMPIRE 9-0
Wylie-Tate Production, "FLYAWAY PETER."
A Screaming Farcical, Musical, Revusical Frolic in 7 Scenes.
Featuring— LEO FRANKLYN, HOWARD, ROGERS, BETTY ELEY, GARRY LYNCH, WINIFRED HARE, BILLIE BARLOW, and The HIPPODROME EIGHT.

6-15 LEWISHAM HIP. 8-40
THE GREAT CARMO, The World's Colossus of Mystery in his £20,000 Musical Wonder Pageant, "MAGICAL MOMENTS."
Introducing his latest bewildering "JUNGLE MYSTERIES."
With a gigantic Living Zoo of Magnificent Wild Animals.
Special Children's Matinée Boxing Day at 2.30.

6-40 CAMBERWELL PL. 9-0
The Latest Comedy Success, "SIGN ON."
Featuring— KING & BENSON.

6-40 GRAND PALACE, 9-0 CLAPHAM JUNCTION
A New Song, Dance and Laugh Revue— "NIGHT LIGHTS."
Including— HEDGES BROS. & JACOBSON. JOE YOUNG. FLORENCE HELM. FRED. MALCOLM.

6-40 HAMMERSMITH P. 9-0
Will Murray, Presents The One and Only "CASEY'S COURT CIRCUS"
In 9 Rollicking Scenes Played by 30 Clever Children.
The Greatest of all Burlesque Shows.
A Laugh! A Scream!! A Yell!!
Special Children's Matinée Boxing Day at 2.30.

6-30 CROYDON EMP. 8-40
Original and Up-to-date "P's and Q's."
Including— EDWIN LAWRENCE. PEGGY & LENA CHISHOLM. STANLEY VILVEN. WALTER WILLIAMS.

6-40 ILFORD HIPPO. 9-0
"PEPPER BOX REVUE"
Including— MAMIE SOUTER. JIMMY AUSTIN. GEORGE DOONAN. ERNEST LESTER. BILLY HAYES. HARRY ARTHUR. ELSIE HULME. 4 VAGABONDS. SIXTEEN PEP GIRLS and the HARMONY QUEENS.

6-40 SHOREDITCH OLY. 9-0
The Record Breaking Revue "RACK AND RUIN."
Popular Cast of Favourite Artistes Including— STAN. ANNISON. WRIGHT, CONELLY & MAC, ETC., ETC.

6-40 ISLINGTON EMP. 9-0
The Famous Comedy Revue— "ON THE DOLE."
Featuring— ALBERT BURDON.

6-40 POPLAR HIPPO. 9-0
A Hustling, Bustling Comedy and Musical Revue— "OUR CABARET"
In 25 Scenes.
Cast Includes— BUNNY DOYLE. LOUIS HOLT. WYN & IVY. IVY CHASE. ERIC LOVELL.

6-40 WILLESDEN HIP. 9-0
Albert de Courville, Presents The London Palladium's Great Success "THE WHIRL OF THE WORLD"
Including— NELLIE WALLACE In Her Original Part.

6-40 ROTHERHITHE H. 9-0
The South London Players (Direction, Dorothy Mullord) Present— "THE TRAMP."

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present— "DAVID GARRICK."

6-30 HOLBORN EMPIRE 9-0
CLARKSON ROSE. MR. & MRS. GRAHAM MOFFAT. PERCY HONRI. MAY HENDERSON. SAMMY SHIELDS. FYNE & HURLEY. MELLO & NELLO. EDDY GRAY. CONRAD'S PIGEONS.

MY PARTIES FOR CHILDREN.

Three Thousand Kiddies at the Albert Hall.

By Charles Gulliver.

Every grown-up in general, and every parent in particular, knows what it is to run a children's party; how household resources are strained to the uttermost to cope with the "young idea"—an idea, let it be said, young as youth eternally is, clamorous, imperative and insatiable.

Recently, my mind has been greatly exercised by the problem presented by my party for three thousand children, to be held at the Albert Hall. It is proverbial that there is nothing more difficult in this world than to command happiness; difficult to command it for one's self, and immensely more difficult to command it for others. And when those others are children—well, it is a pretty problem.

My first difficulty was the venue. A gathering of three thousand children calls for size, and convenience and facilities requisite for Gargantuan catering. The Albert Hall was the only place possible; and, owing in a large degree to the kindness of Mr. Hilton Carter, the Manager of the Albert Hall, who agreed to the modest sum of £100 rental for the afternoon of Christmas Eve, I came to the decision. Every normal human being loves children; but it would be better for the world if such a practical way of expressing that affection, as shown by Mr. Hilton Carter, was less rare, for, of course, £100 for an afternoon's hire of the Albert Hall cannot by any stretch of imagination cover the bill. The debit must be considered as a donation to the happiness of the children.

With the hiring of the Hall, the Party grew into definite outline; and there remained the great difficulty of filling in that outline—the important task of selecting the little guests. One condition was synonymous with eligibility—poverty.

That gaunt spectre pleads for children with such eloquence that only a divided or luke-warm attention could be deaf to the appeal; and I decided that poverty should be the main—the only—passport I should ask of the little guests. The help I received in this task of selection from masters and mistresses of the London County Council Schools cannot be exaggerated. Those who are faced daily with the effect of poverty on children, know what the real thing is and where it exists.

And then there was the fare for—surely the most important task of all—the tea. The Tea! Think what it means, tea for three thousand. Messrs. Letheby and Christopher, the regular caterers at the Albert Hall, have undertaken the provisions. In choosing from the menus which were submitted to me, I was guided by one principle, namely, that the children should have the feed of their lives. Here, again, I received most whole-hearted co-operation from the caterers, both in a financial sense and in meeting my demands, which, I am afraid, were slightly heterodox. I determined to banish from these tables at least, those thick mugs which so irresistibly remind me of strong meats. I decided on china and plate and the best table linen. Children observe more acutely than adults and they are worthy of the best.

If the fare does not please I don't know my children. It includes tea, milk; white and brown bread and butter; currant and sultana bread and butter; Madeira, Sultana, Genoa Fruit and Edinburgh Fruit Cake; Mince Pies, Eccles, Rice and Banbury Cakes; Currant, Plain, Sultana and Chelsea Buns; Vanilla Blancmange; Lemon, Orange and Fruit Jellies, and, last but not least, Ice Cream. Each child will receive a present and, in addition, a bag of apples and oranges and two ounces of sweets. And, of course, there will be bonbons, streamers and thousands of yards of throwaway ribbons. Seven hundred and fifty children will be dealt with at four separate sittings, and whilst one lot of children is at table, the others will be entertained in other ways.

And that brings me to the entertainment. I am supposed to know something about this side of the business, and I shall give them all I know, enjoyment continuous and all the way; for in this respect children are like their elders—they dislike dullness. The world-famous Albert Hall organ will be played by that brilliant organist, Mr. Herbert Dawson. But an organ cannot please continually, and I am fortunate enough in being able to place the resources of my Theatres at the children's disposal, owing to the generous response of artistes. This year some of the chief items will be St. George, Cubby, and the Fairies from "Where the Rainbow Ends," Clowns, a Circus with a performing horse, ponies and seals; marionettes and a Punch and Judy, acrobatic pyramid builders, etc. Twenty Father Christmasses will see that the merriment is not allowed to slacken. Non-stop music will be provided by the Bands of The London Fire Brigade and The Legion of Frontiersmen; and here I must render thanks to the musicians who will work at reduced fees on behalf of the children. Films of the comic and song variety will be sung, and I am looking forward to hearing that host of trebles joining in the chorus. Nor are the Christmas Trees forgotten. Twenty splendid trees will be decorated, and I take this opportunity of thanking my staffs publicly for their generous efforts in this direction.

The transport is in the hands of the L.G.O.C. Nearly one hundred Motor Buses and Charabancs will be pressed into service, children will be picked up at given points and taken back to their homes. The L.G.O.C. made me a generous offer, which I have gratefully accepted. They are reserving One Hundred excellent advertising spaces on their buses, which will be used for announcements concerning my party for the whole of the week ending 24th December.

I have already mentioned that every child is to receive a present. Last year I gave each boy a mechanical toy, and each girl a doll. This year I decided to take a census of the children's desire, and by the courtesy of the L.C.C. officials 450 boys and 450 girls whose ages range from 7 to 14 years were canvassed as to what they would like best. The answers were emphatic. In both cases over one third selected a book as the ideal present; the elder boys wanted Adventure Tales, the elder girls School Stories, and the younger ones of both sexes plumped for "Annuals." The second favourite among the boys was a fountain pen, and the girls selected a needlework basket. Dolls came a bad third, and mechanical toys were amongst the "also rans." One little girl chose a manicure set—the Eternal Feminine. So, this year, I shall try to give the children what they want.

The task of distributing these presents is tremendous. Complications almost inevitably occur, and that may mean a wonderful week of enjoyment marred; but we have a system whereby any mistakes in distribution can be speedily rectified.

How is this gigantic Christmas Party to be paid for?

Personal letters to business friends bring noble responses; from this source alone enough has been subscribed already to pay the rent of the Albert Hall. Other donations are sent by my patrons at the various theatres under my control, where collections in aid of the party are made at each performance. And the Albert Hall party is not the only one. Each of my London and Suburban Halls has its own party; it is sometimes a tea on the stage and then an entertainment. In every instance each child receives a toy. Last year, in London alone, £2,382 2s. 5d. was collected, and 20,000 children were entertained.

This year I have extended the idea to ten of my provincial halls, each town collecting for and managing its own party.

This year I have decided to increase my "family" to 40,000, which will cost £5,000 to entertain, and I am sure that I shall get that given.

Variety at Margate.

The new Clifton Concert Hall (Proprietors The Clifton Baths, Ltd.), Manager and Booking Manager, Mr. Jack Binns, opened a winter variety season on Monday of last week, with a musical hotch-potch, entitled, "Crazy Work," presented by the Q. Enterprisers. Capital comedy work was done by Charles Hutchins, Walter Walters, and H. J. Kay, while Stewart Morton (Fred Douglas of Regal Records) proved an excellent light comedian. Miss Mabel Silvester and Miss Winnie Steele gave an enjoyable scena, and the former showed her capabilities in a homely dramatic episode. Others who contributed to an enjoyable and briskly worked show, were the Twelve Crazy Dancing Girls, Masie Wood, Edna Earle, Joyce Cornish, etc. This variety season is a new venture for the Cliftonville as well as Margate public.

THE ERA

Christmas & New Year Pantomime Number

WILL BE PUBLISHED ON WEDNESDAY, DECEMBER 30

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RE-OPENING OF THE NEW SOUTH LONDON.

The new South London Palace was re-opened on Monday last with a good deal of pomp and circumstance. The pomp was supplied by the Mayor of Southwark, who formally declared the hall open; and the circumstance by Mr. Harry Day, M.P., who made a delightful little speech. Mr. Day reminded the Mayor that in referring to the history of the South London Palace he (Mr. Day) could not be left out of it, for in 1899 he was manager there. That was in the days when the great Macdermott was running once nightly shows for all he was worth. The new South London is a complete transformation. Gone are the boxes, the circle extending to the proscenium. The floor area has been considerably extended, and has been so designed that every seat-holder is sure of a good view of the stage. Old gold and red is the scheme of decoration, the stall and circle seats being very comfortably upholstered in red, while there is now a magnificent red plush curtain. So much for the front of the house.

Behind the footlights, artistes who suffered from the lack of dressing space before will be glad to learn that several more dressing rooms have been installed, these being very comfortably equipped. Popular Bert Morley resumes as manager, while the assistant manager is Mr. Charles Downie, who recently fulfilled a similar position at the East Ham Palace. Mr. Paul Clifford remains as the efficient resident musical director.

For the opening week no happier choice could have been made than in presenting Mr. Norman Lee's big success, "Nelly Dean," which gives that great little star, Miss Gertie Gitana, such a wonderful chance to show what a true artiste she is. Miss Gitana had a rapturous reception when she made her first appearance, but that was nothing as compared with the scene at curtain fall. The audience steadfastly refused to depart until she had made a speech, which she did, obviously much moved. Apart from Miss Gitana, the outstanding success of the show was Mr. Leslie Vernon, who appears as Bobby Smythe. Mr. Vernon is a comedian par excellence. Nobody enjoyed his clever work more than Mr. Harry Day. Playing opposite to Miss Gitana is Mr. Clifford Barclay, and he scored immensely. Funny was Miss Gladdy Sewell in her two eccentric numbers, "Penelope Passes" and "Penelope Operates," the first-named literally bringing down the house. There are several good numbers in "Nelly Dean," but the best undoubtedly is "When I think of You," sung by Miss Gitana and Mr. Barclay. As one expects from a Norman Lee production, the show is handsomely mounted and dressed.

"CHEERIO" AT PENGE.

Mr. T. Elder Hearn's production, "Cheerio of 1925" produced by Jean Bedini, and seen at Penge Empire Theatre this week, is, like, all Mr. Hearn's shows, full of excellent comedy, and singing and dancing scenes, all played with a briskness that is delightful. Among the comedy scenes "Radiating," "Photographing," a burlesque dramatic scene, "True Ring," "A Warning to Wives," and "Ward 22" are among the best.

Mr. Murray Leslie is the comedy man of the show. He is a humorist of the Yiddish type, and causes roars of laughter with his genuinely funny business. Mr. Chas Jerome aids in a variety of comedy roles, and sings well the opening number, "They think I'm a Rube." Mr. Tom Warden, Mr. Ernie Allen, Mr. Arthur Cannon and Mr. Joe Lee are all well to the fore, throughout the comedy scenes, and the Harold Lloyd Band, in excerpts from their repertoire, are loudly applauded.

The Sisters St. Denis have most to do among the ladies, and all is accomplished with a weath of artistry that is most attractive. "Canaboula" and "Driftwood" are their best numbers. Miss Kitty Kenway contributes several comedy character studies with good effects, and praise must also be accorded the Misses Chrissie MacIver, Ruby Britain, for some good comedy characterisation, and also to a good-looking chorus, for some spirited dancing, and general ensemble work.

PERFORMING ANIMALS ACT.

The Home Secretary gives notice that under the Performing Animals (Regulation) Act, 1925, which comes into operation on 1st January, 1926, and the rules made in pursuance of the Act, trainers and exhibitors of performing animals must after the end of the present year be registered with the appropriate registration authorities. (The Act does not apply to animals trained for bona fide military, police, agricultural or sporting purposes, or to invertebrates.)

The registration authorities in England and Wales are the County Councils and County Borough Councils (in the City of London the Common Council), and in Scotland County Councils and Town Councils, and application for registration must be made to the registration authority of the district in which the applicant resides, or if he has no fixed place of residence in Great Britain to the authority of any one of the following districts:—

In England and Wales: The City of London, the County of London, the Cities of Birmingham, Bristol, Cardiff, Kingston-upon-Hull, Leeds, Liverpool, Manchester and Newcastle-on-Tyne, and the County Boroughs of Plymouth and Southampton.

In Scotland: The Cities of Aberdeen, Dundee, Edinburgh and Glasgow.

The application must be in the form which has been prescribed by the Secretary of State's Rules. Copies can be purchased from the Stationery Office at Adastral House, Kingsway, W.C.2, or its branch offices, either direct or through any bookseller. The Act and the Rules can be purchased in the same manner.

Certificates of registration will be issued to registered persons, and copies will be sent to the Home Office. The registers kept by the registration authorities and the copies of registration kept at the Home Office will be open to inspection by the public within certain hours and on payment of a fee.

FOR PANTOMIME.

"SOME HAY!"

—THE ELEVENTH HOUR WINNER—

CHORUS:

Throw the horse, throw the horse over the fence "SOME HAY!"
Throw the horse, throw the horse over the fence "SOME HAY!"
For if you don't feed your gee-gee and make him big and strong,
How can he keep his tail up and work the whole day long?
Now birds eat worms, but we all learn, that even a worm will turn,
So throw the horse, throw the horse over the fence "SOME HAY!"

Also

"When To-morrow Comes"

The Biggest Ballad Yet,

and

"TANGO MAID"

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Power is given to the police and to authorized officials of the registration authority to enter any premises in which performing animals are trained or exhibited and to inspect the premises and animals; and in cases where they find the training or exhibition is accompanied by cruelty, to apply to a court of summary jurisdiction for an order prohibiting or restricting such training or exhibition.

PEARL ASSURANCE OPERATIC AND DRAMATIC SOCIETY.

This Society gave performances of "The Yeomen of the Guard" on Thursday, and the two following evenings, at the King's Hall, Covent Garden. There were large and enthusiastic audiences on each occasion. Miss Daisy Rice did exceedingly well as Elsie Maynard, her excellent voice being heard to great advantage. Miss Kathleen Kinipple was a bright and pleasing Phoebe Meryll, scoring all through. Miss Gladys Nash played and sang the part of Dame Carruthers with satisfactory results. Mr. Ernest Groom won favour by his admirable portrayal of Colonel Fairfax; and Mr. Chadles Wann was a capital Sergeant Meryll. Mr. Alex. B. White gave a well-studied rendering of Jack Point, being more effective as actor than as vocalist. Mr. Harold J. Sayer deserves praise for his amusingly sardonic Wilfred Shadbolt; and commendable also were the Sir Richard Cholmondeley of Mr. Leslie Elson and the Leonard Meryll, by Mr. Ben Barnes and the Kate of Miss Frances Burt. The opera was thoroughly well produced under the stage management of Mr. William Blake, and Mr. David White was an efficient conductor of the first-class orchestra. The arrangements of the hall were under the able direction of Mr. Albert Harris, the Hon. Business Manager.

BEN GREET ACADEMY OF ACTING.

The Christmas examinations held at this Academy have resulted as follows: Morning Classes, Section A.

Prize: Jessie Tandy, Honourable Mention: Constance Gregory.

Section B.

Prize: Violet Wynne, Honourable Mention: Sylvia Roussin, Additional Prize: Nessie Mitchell. Examiner: Mr. Frank Darch. Judge: Miss Dorothy Green. The pieces given were Acts I. and II. "Young Person in Pink." Scenes from "School for Scandal" and "Macbeth."

Dancing Classes:

Prize: Freda Kelly, 2nd Prize: Maisie Thompson. Examiner: Miss Olive Deets. Judge: Mr. Harcourt Algeranoff.

Shakespeare Class:

1st Prize: Julia Hart, 2nd Prize: Doris Baxter. Examiner: Mr. Frank Darch, Judge: Miss Beatrice Wilson. Piece given: Scenes from "Merchant of Venice" and "Macbeth."

"BARABAU."

Ballet Without a Ballerina.

Undoubtedly Serge Diaghileff has paid London a compliment in presenting the original performance of "Barabau" at the Coliseum. All the same, we may doubt whether its performances this, the last week of the season, will prove as popular as those of "Aurora's Wedding."

Truth to tell, experiments are dangerous in the present state of the Russian ballet. The repertoire is so rich in masterpieces, both old and new, that a fresh work needs to be extraordinarily good before it can take its place among the classics. "Barabau" is amusing, but it does not possess this degree of excellence. For one thing, a ballet without a ballerina is an Eden without an Eve.

Barabau is a wealthy peasant who reclines at his ease in his vineyard among his friends, while a row of sedate church-goers rear their washed faces and hard black hats over the wall, gazing upon all the incidents of this fateful Sunday afternoon and frequently bursting into entirely unemotional song. Presently a band of soldiers enters the vineyard, rooting up the stiff lines of green salad and emptying great flasks of choice Chianti. Barabau protests. The soldiers seize his maids and make them dance. Barabau keeps on protesting. The soldiers seize him and make him dance. Barabau dies. The black-hatted choir, a ready-made funeral party, escort his body into the church, chanting as they go:

Barabau, Barabau, why did you die?
You'd wine in your cellar, your head was not dry,
And salad you grew in your garden near by:
Barabau, Barabau, why did you die?

The sergeant thinks his men had better depart. They drunkenly form into line and do so. Then Barabau promptly comes to life and rejoices once more in the contentment of his vineyard.

Against a black cloth which resembled nothing so much as a huge, coloured picture postcard, Woizikovsky as Barabau and Lifar as the sergeant capered diligently in queer attitudes. Georges Balanchin, who designed these movements, has—like many another—obviously observed that choregraphy has never been the same since the advent of Massine, but he has not perfectly understood why. Massine alone knows that, and, for the present, all who compose ballets will appear to be his imitators, however strenuously they strive to avoid this. Perhaps the need of originality explains the absence of a ballerina. If so, let it be known once and for all that while Nemtchinova, Lopokova and Nikitina are alive, such originality we can well do without.

Darroll Richards.

Darroll Richards, the popular tenor, gives an excellent rendering of "Babette" in "Sammy in Corsica." This number is proving a big success everywhere.

SONGS AND SINGERS.

B. Feldman and Co.

As we write, reports of the early pantomimes are reaching the House of Feldman and they go to prove what we have maintained during the past month or so, viz., that Feldmanism will carry all before it this season. Before presenting these reports to our readers, we would warn them that the eleventh hour is at hand, and that there is very little time left in which to secure and rehearse the great winners featured on the "Feldmanism" page for the past few weeks. The names of these are by this time so well known that it seems superfluous to repeat them, but perhaps the titles will serve as a useful reminder. "Seminola" (the great Indian chorus song, featured by all the star principal boys); "Yum-Tum-Tum" (the sensational comedy hit with umpteen screamingly funny verses and choruses); "Buy Yourself a Broom, and Sweep Your Troubles Away" (the supreme "Cinderella" number, with a great chorus that everybody will be singing); "All My Dreams Are of You" (easily the finest pantomime ballad of the season); "I Know That Someone Loves Me" (the outstanding principal boy and girl duet, specially featured in all the Julian Wylie productions); "Oh! Boy, What a Girl!" (one of the catchiest comedy numbers of the year); "Too Many Kisses" (a charming chorus song that will be heard everywhere); "Wondering" (a beautiful valse ballad); "Comin' Home" (the great successor to "California, Here I Come"); "The Baby Looks Like Me" (a new comedy winner); "Panama" (a Spanish-American love song) and "Normandy" (a delightful picture number, with a beautiful melody).

Jazon-Montgomery's "Bluebeard" pantomime opened with enormous success at the Liverpool Pavilion last week. Gertrude Kay, the delightful principal boy, wired the House of Feldman as follows:—"'Comin' Home' and 'I Know That Someone Loves Me' great successes. 'Seminola' one of the outstanding hits." Miss Kay works "I Know That Someone Loves Me" as a charming duet with dainty Dorothy Derry, the versatile principal girl, who also has a splendid solo winner in "Buy Yourself a Broom." Miss Derry's inspiring rendering of this stormer, literally swept everybody's troubles away! The altogether splendid show concludes to the invigorating strains of "Put Me On the Old Sternwheeler," yet another of the big Feldman winners, and in this fashion were Liverpool's early panto.-goers introduced to the outstanding song-hits of the season.

In Scotland Feldmanism has likewise begun its panto. career in fine style. That great Scottish comedian, Will Fyffe, appearing in "Humpty-Dumpty" at the Theatre Royal, Glasgow, is scoring a tremendous success with three new comedy winners, full details of which will be announced in due course. Mr. Fyffe also combines with charming Renee Hamilton in a splendid duet version of "Everybody Loves my Baby."

Harry Lees first panto., "Puss in Boots," is now going strong, and, following a triumphant week at Ayr, is this week delighting Paisley folk. Clever Betty Maldwyn, principal boy, is scoring an enormous hit with "Seminola," "All My Dreams are of You," and "I Know That Someone Loves Me." Norman Donald gets big applause for his rendering of the popular Scottish comedy number, "Back went Mac for his Mackintosh."

That great comedian, Fred Lincoln, who will be dame in "Humpty Dumpty" at the Theatre Royal, Exeter, has arranged to make a wonderful feature of "Won't Go," the popular Feldman comedy winner. It is to be the theme number for a special wireless comedy scene, and the audience will be introduced to the words of the winner by means of a chorus sheet. It promises to be the outstanding success of the pantomime in question.

Charming Pops Lane, appearing in Walter Kemp's "Making Money" revue, is making a delightful feature of the popular valse-ballad, "Shadowland." Miss Lane's rendering is artistic in the extreme, and always brings big and well-merited applause.

Clifford Atkinson, who reports a terrific hit with "Where Were You" in "Now We Know" revue, tells us that he will feature our ever-popular winner, "After the Storm" in R. A. Maddox's "Red Riding Hood" pantomime at Guildford.

Beatrice Eveline, fairy queen in Florrie Forde's "Robinson Crusoe" production at the Palace, Blackpool, reports enormous success with "Invitation," the charming valse-ballad. "I made a great hit with it," adds Miss Eveline.

An all-Feldman programme was the order of the night on the occasion of the recent annual dinner and concert organised by the Special Constabulary Reserve of South London, at the Horns, Kennington. Among the distinguished guests were the Mayor and Mayoress of Camberwell. No fewer than thirty Feldman hits figured on the programme, and among the artistes who contributed to the success of the concert was cheery Bob Johnson, of the Feldman staff, who scored a big hit with "Oh, Boy! What a Girl." Olga Royce was recalled again and again for her rendering of "Buy Yourself a Broom," "Yum-Tum-Tum" and "Ophelia." Mr. Morton, organiser, thanked the House of Feldman, through Tom Lovell, for its share in the arranging of so splendid a concert. A similar programme was arranged for the Slough, Windsor and Eton police on Dec. 7th, and was an equally big success.

Paul Gordon reports continued success with "Seminola" and is getting ready with his Feldman panto. winners

Harry Gordon wires from the King's Theatre, Kilmarnock, to say:—"'Yum-Tum-Tum' big success in Grahame Watson's 'Humpty Dumpty' pantomime." The sensational comedy winner is admirably handled by Mr. Gordon, who is a staunch Feldmanist.

M. Shurman and Mdlle. Babs are winning whole-hearted appreciation for their delightful exhibition dancing at Frascati's. Their slow-motion exhibition of the Tango is particularly excellent, danced to the haunting strains of "Sentimiento Gaucho" and "La Cancion de Amor," two of the new Feldman Tangos. The wonderfully clever dancers are assisted vocally by Toto Maxted, who is responsible for two spirited renderings of "Oh, Boy! What a Girl" and "My Sugar."

Van Biene, musical director at the St. James Picture Theatre, S.W., never fails with a Feldman item on each programme, and last week was no exception to the rule, Van Biene making a great feature of "Shadowland."

Julian Williams reports enormous success of "All My Dreams Are of You" in "Bees and Bonnets" revue. "Tell Tale Eyes" is going into the show as a first-class production number.

Lawrence Wright Music Co.

New publications: "Don't be Afraid to Come Home." "Better Call the Preacher Now," "Waters of the Perkiomen."

Artistes are again reminded to fix their band parts at the earliest possible moment. It is already a very difficult matter to keep pace with the demand for such Band parts of such winners as "Sunny Havana," "Why Don't My Dreams Come True," "Save Your Sorrow," "Araby," "Bouquet," "I've Never Wronged an Onion," "Toy Drum Major," etc.

We have received a wire from Harry Gordon, of Grahame Watson's "Humpty Dumpty," King's Theatre, Kilmarnock, as follows:—"Enormous sucess with 'Save Your Sorrow,' 'Toy Drum Major,' 'Babette,' 'Sunny Havana,' and 'When My Sugar Walks Down the Street.'"

Jean Zahls' excellent revue, "What Ho!" playing at the Bedford last week, found the Lawrence Wright numbers their outstanding hits. Horatio Nicholls' new fox-trot sensation, "Araby," beautifully sung by Maurice and Phyllis Every, had a wonderful reception. José Castello created great enthusiasm with "Paddlin' Madelin' Home," and Billy Richards gave an excellent rendering of "Why Don't My Dreams Come True," which was greatly appreciated by the Bedford audiences.

Sadie Morris writes from the Osborne Theatre, Manchester, of the wonderful hits "We're All Jolly Good Fellows" and "Save Your Sorrow" are proving for her. Miss Morris is so delighted with these numbers that she will feature them during her forthcoming pantomime engagement.

Gladys Fraser, principal boy with Bell and Brown's "Sleeping Beauty," which opened at Perth last week, writes of the wonderful success she has achieved with "Sunny Havana," "Bouquet" and "Why Don't My Dreams Come True."

We have a wire from Gertrude Kaye, principal boy, Jazon Montgomery's "Bluebeard," as follows:—"'Life's a Game,' 'Araby,' and 'Sunny Havana' enormous success."

Dorane and Wood, playing the Metropolitan, inform us that during the week the audiences took up the refrains of "Oh! How I've Waited for You," with great gusto. They are most enthusiastic over this number, which they predict will be a "stormer."

Haigh and Escoe introduced "Paddelin' Madelin' Home" into their bright act this week and made an instantaneous success.

Bert Symes, in Harry Corris' "Don't Worry" revue, writes:—"Sensational success with 'Why Don't My Dreams Come True.' Many thanks for yet another Wright hit."

Williams and Caldeira feature "Lolita" and the big waltz success, "Why Don't My Dreams Come True" with tremendous success. They are playing in "Jack and Jill" at the Grand Theatre, Oldham, where, in addition to these two numbers, they will include the big eastern song fox-trot "Araby."

The Hana Sisters get right away with "Paddlin' Madelin' Home" and inform us it was a riot for them at the Empire, Glasgow, last week. They will feature this number at the Grand Theatre, Hull, in pantomime, Fred. Clements' "Cinderella."

Cynthia Reece, in songs at the harp, includes in her act "Save Your Sorrow" and "Bouquet," which are both proving enormously popular.

Reg. Edwards, in "British Made" revue, took the house by storm at the Palace, Southampton, this week, with "Oh! How I've Waited for You," "High Street, Africa," and "We're All Jolly Good Fellows."

Dorothy Harradine, the popular soprano, playing lead in Teddy Worth's revue, "Dancing Time," writes that "Save Your Sorrow" is a huge success for her, and she will continue to feature same for a long time to come.

Talbot O'Farrell, the popular vocalist entertainer, includes a number of Wright hits in his ever-welcome act, the outstanding features being "Save Your Sorrow" and "I Will Love You More Than Ever."

Jean Andrews gives a perfect rendition of "Why Don't My Dreams Come True" at the Holborn Empire this week, and receives a wonderful ovation.

Jack Hylton, back once again at his stronghold, the Alhambra, features "Bouquet" and "Babette" amongst other Wright hits. Jack has a wonderful arrangement of these two numbers and audiences are loth to let him go.

David Paget, the eminent violinist, scored a big success last week at the Carlton Theatre with "Save Your Sorrow."

"Sterndale," the brilliant violinist, is holding up the house at the Empire, Croydon, this week with his rendition of a medley comprising the Wright hits, i.e., "Bouquet," "Paddlin' Madelin' Home," "When My Sugar Walks Down the Street," "Hotsy Totsy," "Save Your Sorrow," "Sunny Havana" and "Why Don't My Dreams Come True."

Deci St. Clair, with "Side Show" revue, playing Wigan this week, delights the audiences with her rendition of "Bouquet" and "Sunny Havana."

"Sunny Havana" is undoubtedly the outstanding hit in J. A. Jewel's successful revue "Explosions," which is playing the Palace, Grimsby, this week. Special mention should also be made of Walter Vedales excellent rendering of "Why Don't My Dreams Come True." Other big hits in the show are "Paddlin' Madelin' Home," "Araby," "Babette" and "San Francisco."

We learn from Leslie Hatton, the popular light juvenile, that "Georgia" and "Sweet Little You" are proving enormous for him at the Empire, Glasgow, this week.

Keith Prowse.

"If you knew Susie" was was the outstanding success of the first two Pantos produced his year. Florrie Forde wired from Blackpool "Susie terrific success," while Nell Calvert playing title role in Percy Broadhead's "Jack Horner" is also making a big hit with "Susie."

Dollie and Billie have now been singing "Susie" for over six months, and it is still their biggest number.

Hetty King is also finding "Susie" an absolute winner, and is making this her big number for Panto in Leeds.

At the Alhambra this week Jack Hylton is featuring four numbers from this House "Alabamy Bound," "Collegiate," "Peter Pan" and "Susie."

Layton and Johnston on the same Bill have introduced "I would like to know why" into their repertoire, with enormous success. Incidentally, this number received an ovation at the Savoy Orpheans Queen's Hall Concert last week, when it was specially sung and played by the composers, Noble Sissle and Eubie Blake.

"Out where the big ships go" is a new sea song that has caused a sensation in the concert world. It is being featured by many eminent vocalists, including Joseph Farrington, Kennedy Arundel, Doran Morris, Rosina Hudson, Darrington Dalby, Harry Tollfree, etc. Bass, Baritone and Contralto Vocalists are invited to write for Pro. Copy.

Gaby and Delisia write from Brighton "If you knew Susie" and "Alabamy Bound" both going enormous. Many thanks for these two winners."

Dorothy Webb in "Great Scot Revue" ise making a special feature of "Twilight and Stars and You."

Ted E. Lewis, the popular light comedian, has introduced "Did Tosti raise his bowler hat" into his act. The applause was as big as the song.

The Brothers Sullivan report from Belfast, "We are doing enormous with 'Susie'—it is some winner."

Lil Margery, leading lady with "Parcels Revue," puts over "Alabamy Bound" and "Ain't my Baby Grand" in fine style.

The Martinis, at Walthamstow Palace, are dancing their way to success with "If you knew Susie."

Billy Quantrill," the happy chap," says "I am featuring 'Susie' with great results at all my engagements. It is a cert."

Will E. Dale, producer of the "Zenith Follies," is doing wonderful business with "Just for awhile," "Baby Grand," "Peter Pan," "Susie" and "Alabamy."

Ernest Lord's Excelsiors are awarded a cordial reception everywhere with "Bells of the Sea" and "Sanctuary."

Other songs in great demand include "If you hadn't gone away," "Does my sweetie do and how," "When we are together" duet, and "Dear One."

Artistes are invited to call or send 1/6, together with professional card, for selection.

Francis and Day's.

Everything points to the fact that "Ukulele Lady" will be ubiquitious in pantomime. In many important productions, twenty or thirty girls with ukuleles will enhance its effectiveness, but it will be found to be equally appealing in solo form. "When You and I Were Seventeen" is another number in high favour, both as a duet or solitary item, whilst the number of principal boys, and also girls, who will be heard in "On Mother Kelly's Doorstep" is very large. Wherever juveniles figure in pantomime, it is especially to the fore. Also in demand have been "I'll See You In My Dreams," "Yes, Sir! That's My Baby," and "Yearning." Comedy items in special favour have included "Could Lloyd George Do It?" (with new verses), "Who Takes Care of the Caretaker's Daughter?" "Mamma's Gone Dancing," "Our Avenue," "I'm Fond of Swistle's Ness Milk," and, of course, that great Co-Optimist hit, "The Tale of a Guinea-Pig."

Leslie Gould, the refined entertainer, is at all engagements meeting with much success with "Oh! How I Miss bYou To-night" and "When You and I Were Seventeen."

Harry Gordon reports the continued success of "The Tale of a Guinea-Pig" and "Ukulele Lady" in Grahame Watson's "Humpty Dumpty," this week at his Majesty's, Aberdeen.

At the Kit-Kat Club, and likewise at the Piccadilly Hotel, the return of Don Parker and his band has given keen pleasure and satisfaction, as has the playing and singing of such items as "Yes, Sir! That's My Baby," "Ukulele Lady," "Yearning," "When You and I Were Seventeen," "The Tale of a Guinea-Pig," "I'll See You In My Dreams," and "Who Takes Care of the Caretaker's Daughter?"

At the Alhambra, Bradford, where Florrie Forde's "Robinson Crusoe" is meeting with the same success as attended its initial production at Blackpool's Palace, "On Mother Kelly's Doorstep" and "When You and I Were Seventeen" are again very prominent.

Jim and Jack, of "On With the Show!" Company, are winning much applause for their spirited rendering of "Yes, Sir! That's My Baby" at Finsbury Park Empire.

At the Alhambra, Leith, "When You and I Were Seventeen," in the hands of Lilian Edwards, has been greatly admired. Gladys Fraser, principal boy of Bell and Brown's "Sleeping Beauty," is singing the same item with like success up North.

John Bull Music Co.

Two big last-minute hits are: "What's the Use of Money After All?" introduced by George D'Albert, and "Oh! What An Irish Stew," originally sung by George Jackley. The eminent song-writer artist, Mr. Fred Holt, will sing "What's the Use of Money?" in John Hart's Manchester production. In Francis Laidler's pantomime at Bradford, it will also be a feature number. Miss Nellie James has introduced it into one of the first panto. productions at the Metropole Theatre, Glasgow. "Oh! What An Irish Stew" promises to be extremely popular, and will be sung by Charles Grantley at Canterbury. He will also introduce a new number, "It's Just My Opinion, That's All," an excellent topical song. Billy Moran, at the Elephant, also sings "It's Just My Opinion, That's All," of which he is the author-composer. His other contribution is the popular comedy song, "Oh! What An Irish Stew." A number that is suited admirably to fairy queens and principal girls as a solo or a duet is "I Shall Still Love You." This melodious valse ballad is being featured by Miss Doris De Cameron and the Sisters Drescoll in their cabaret show. Bert Zeumer reports great success with his band and the excellent reception given to "You've Been a Good Pal to Me" (song fox-trot). George D'Albert is very successful with this item at all his engagements. A fine number for principal boys is the eleventh hour success, "I Won't Go Home" (till they've all gone to bed). Dames should not overlook the merit of "Oh! What An Irish Stew"—melody, rhythm and comedy combined. A full selection will be sent on receipt of p.o. for 1/- to cover cost of postage, etc. Don't forget the address: 12, Arthur-street, W.C.2.

FIVE SPECIAL NUMBERS.

Messrs Maurice Piena's special offer this week consists of five numbers, namely, "Four Orchestral Leaflets," by Duplant, an album of four useful numbers, the last of which is a Bacchanale; "Serres de Pres," by Gabriel Marie, an animated and tragic incidental number; "Pagan Dance," by Meriat, a type of number that is often required and difficult to find; "Conchita," by Staub, a light quick movement, with plenty of "go" in it; and "Summer Afternoon," by Smetsky, another light number by a very popular composer. An enamel decorated box of transparent paper is included free with this offer.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that twenty-eight death levies are now due on the 1925 book. Red stamps, 50.

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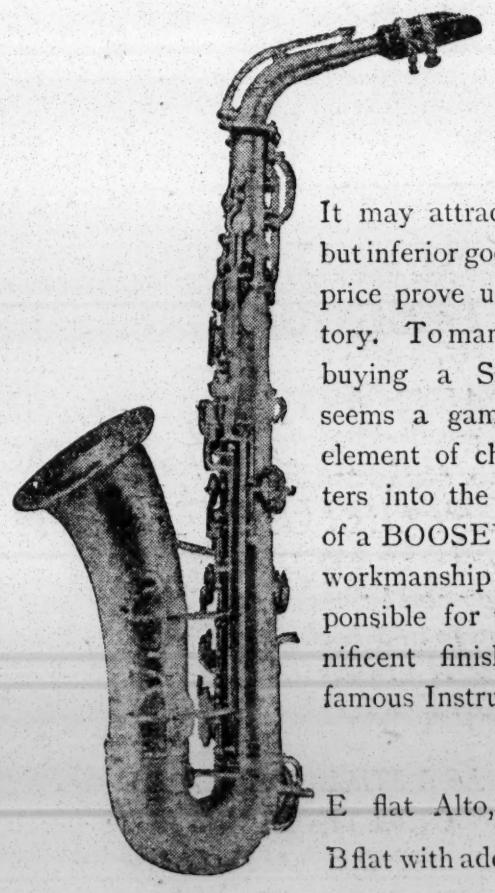

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Trouble.

Douglas is in the throes of a ferment. It isn't a civil war or an earthquake, but the fact is that in Doug. (I.O.M.) there are such things as demonstration rooms, particularly in Strand-street. These, as you probably know, are large open-fronted shops where the publishing houses, by means of bands and vocalists, exploit their numbers.

"Obstruction" and "Noise."

The trouble, say the local tradesmen, is that the process of demonstrating a song has proved so attractive with the public that serious obstruction is caused in the streets and outside these tradesmen's shops. It seems that although most of the demonstration rooms are equipped with a doorman to keep the footways clear, the public resent his interference and frequently question his authority. It is also alleged that the "noise" created by these demonstrations at times is "terrific," and that it is impossible for anyone to carry on a conversation in the neighbourhood! All of which is, of course, an awkward impasse, and a committee is sitting to enquire into the alleged "nuisance" under the provisions of the Local Government (Licensing of Singing Rooms) Bill.

Rents Increased.

A glance at the evidence makes interesting reading. It is admitted that since the demonstration rooms were opened the rents in the immediate vicinity went up. In other words there was a big demand for shops in the crowded neighbourhoods—crowds brought there by the attractions offered by the music publishers. To have one's cake and to eat it is a proposition which even the most ambitious cannot solve, as the Manx shopkeepers should know. It is obvious that these singing rooms are a popular form of entertainment and in great demand, and it would be invidious to hold the publishers responsible for any misconduct on the part of the crowd. That is a matter for the crowd—and the police.

The Queen's Hall Concert.

The Savoy Orpheans Concert, under the direction of W. Debroy Somers at the Queen's Hall last Wednesday—the fifth given there—was another great success, and the Hall was packed. Although the fare was not so varied as on the previous occasion, the programme gave further proof—if, indeed, proof were needed—of the super-excellence of the Savoy Bands, and the overwhelming popularity of syncopation.

In the Beginning.

The Savoy Orpheans were formed in September two years ago. Chaliapine was wandering round the Savoy Hotel and missed his way, presently finding himself in a room where a few musicians were practising. He listened for some time in silence, and then, declaring himself, offered to sing them some songs, which he did. Nobody heard his songs except that orchestra of 12.

Amateur Airmen.

The members of the band come from all parts of the world, and it took ten months to form the combination. In October, 1923, they first played publicly. On March 14, 1924, when the first Transatlantic test was made, they broadcast to America, and the music was heard as far South as Covington, Kentucky, and Memphis, Tennesee. A few weeks ago, the orchestra broadcast from an aeroplane—the first time a band had played in the clouds. The experience was apparently so agreeable that some of the members of the band regularly spend their Sundays travelling by air to France, Holland and Belgium, returning in time to play in the evening.

For "By The Way."

Ted Shapiro has written a new number for the American version of "By The Way." He played over the number to Jack Hulbert just before the latter sailed with his company for New York, and the company rehearsed it on board.

Back to the States.

Isham Jones, having finished his engagement at the Kit Kat Club, has returned to America, playing two days in Paris en route. There were most enthusiastic scenes on the departure of the band, and cheers were raised for the leader. The Kit Kat Band is now under the direction of Al Starita.

The Lyricals.

The Lyricals Band at the Café de Paris have just been booked for a further twelve months. The band have been playing together now for five years without a change in personnel—a record which, I imagine, cannot be surpassed by many other combinations. M. Tronney, the leader, is a fine violinist.

At Frascati's.

Camille Couturier's orchestra at Frascati's Restaurant are broadcasting every Wednesday. Most of the members of the orchestra are double-handed. There are four performers, and all of them are talented musicians, namely: Henri Willems, late Professor of Harmony at the Academy of Anvers, whose compositions are played with great success; Henri Carré, first prix of the Paris Conservatoire, who plays the organ, clarinet and saxophone; Camille Couturier, the conductor, late Professor at the Academy of Rheims who, besides the violin, plays the flute, clarinet and saxophone; Mme. Camille Couturier, second conductor, who plays solos and also duets with her husband. Their programmes are noted for great variety—due to the many different instruments at their command.

Tango Experts.

Mons. J. Shurman and Mdlle. Babs are giving demonstrations of the French Tango at this restaurant, and the exhibitions are proving a great attraction. They were previously at the Waldorf. The ease and grace they display should win many to the Tango cause, and their item would make a good film subject.

Porthcawl to York.

Alexander Davey, previously pianist of the Seabank Hotel Orchestra, Porthcawl, has become leader of the dance band at the Alexandra Hotel, York. Mr. Davey is the youngest son of Mr. Lewis Davey, the well-known conductor of Cardiff. In future the York combination is to be known as Alex. Davey's Melody Four.

Hilda Ward's Band.

I must admit to having been misinformed in my notice last week with regard to the Huber sisters. Miss Ward informs me that none of the Huber sisters have been in her first band, now playing at the Lyceum, but that one Miss Huber deputised in Miss Ward's Continental Band for two weeks some time ago. Apologies.

Tottenham Palais.

Archie Alexander and his New Columbian Band are still drawing the crowds at the Tottenham Palais de Dansé, where they have been since May. Their splendid combination consists of Tim Maurice (sax and clarinet—and many thanks for your kind co-operation at Richmond, Tim); George Barker (alto, baritone and soprano sax); Harry Collins (banjo); Jack Jacobsen (singing drummer) and the leader. Archie himself is a talented composer and Worton David's are handling several successes of his. The band successfully broadcast yesterday in connection with the Radio Revels. I hear, by the way, that Jack Jacobsen is getting married at Christmas, thus completing the trio of married men in the band. The others evidently prefer harmony to matrimony.

Empress Rooms.

I have received a letter from Bobby Davis, of the Empress Rooms, in which he disagrees with my recent comments on the music used by his band, although (apparently) not objecting to my reference to his combination as being a fine one and an obstinate success. I propose taking an early opportunity of hearing the band again and of reporting further.

At Liverpool.

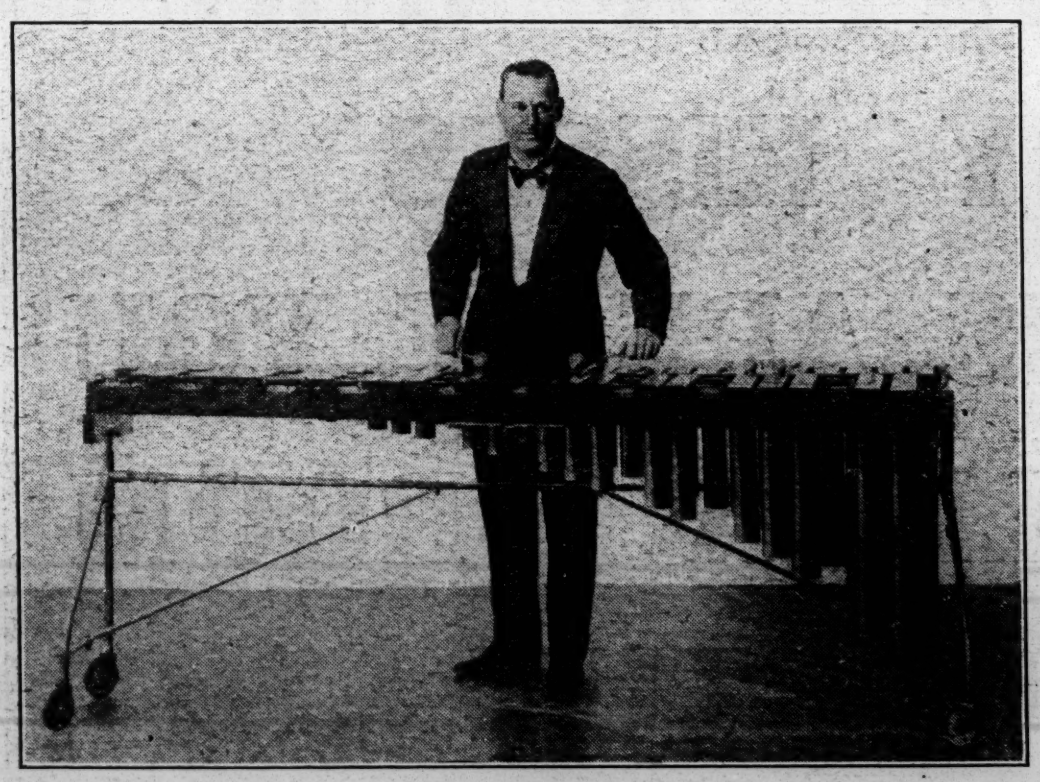
The Premier Band, under the direction of Ernest Zeffert (the violinist), are doing well at the Princes Park Assembly Rooms, Liverpool. I hear they are booked for some big functions at Christmas and the New Year, including the ball at the Town Hall, Rhyl. No doubt Ernest will include the Welsh Medley in his programme.

Augmented.

C. Bushby tells me that his combination, which plays every Saturday at the Camberwell Baths, has just been augmented with trombone and sousaphone. They recently fulfilled engagements at some of the best-known hotels. C. B. himself plays E flat alto, and soprano saxs, clarinet and 'cello, and he makes a feature of saxophone solo.

From Southesa.

Bert Marshall reports an instantaneous success on opening at the Esplanade Assembly Rooms, Southsea. His combination consists of Bobbie McGee (piano); Steve King (alto sax, doubling clarinet); Jimmie Todd tenor sax, doubling violin); and himself on the drums. Bert Marshall was one of the original members of the famous American Southern Syncopated Orchestra who came to this country in 1919, taking London by storm. He is one of the few survivors of the "Rowan," which was sunk in the Irish Channel whilst carrying the orchestra to La Scala Theatre, Dublin. One of his songs, "Jessamine," will be long remembered.



WILL HENDER. [*Photo., Hana.*

JAZZING ROUND THE WORLD.

A CHAT WITH WILL HENDER.

That deft manipulator of the marimba and xylophone whose intermissions at the Hippodrome enhance the pleasure of calling on "Mercenary Mary," is none other than Will Hender, one of the best known exponents of these instruments in the world.

Arriving on this mortal coil in Melbourne on August 6, 1892, it was first intended that he should follow the career of a black-and-white artist, but his brother had set him a musical example. Harold Hender, a rotund and genial fellow, is at present the drummer at the Tivoli Theatre, Melbourne.

Will, then, secured his first engagement (at the age of 16) at the old Empire Variety Theatre, Adelaide, afterwards playing with De Groens' Vice Regal Orchestra for four years. Then, in 1916, he joined Mr. Jack Waller's "Look Who's Here" company and toured with it throughout Australia and New Zealand for three years. An Australasian tour with Sir Harry Lauder followed, and afterwards (in 1919) Will Hender branched out on his own as a jazz leader, installing a band of five at the Oxford Hall, Sydney.

This first independent venture proved a great success, and he decided to develop the idea. A troupe of Australian dancers supplemented the band, and with the addition of George Grotty, Will Hender became an impresario, complete with company and plans for an ambitious tour of the Far East. The newly-formed show opened at the Netherlands Hotel, Batavia, and scored a hit. After a six months season there the company moved to Singapore—this time with Miss Rita Shield (now Mrs. Hender), who is well-known in the Far East as a male impersonator. They opened at the Adelphi Hotel, Singapore, in 1921. A trip to Calcutta followed and then a return to Australia, where the redoubtable "Casino Jazz Band" (as it was then called) and the accompanying artistes scored a great success at the Palais de Danse, Sydney. After three months in Sydney, cables from the East demanded a "return visit" and Will Hender started on his present tour, which has lasted five years—quite long enough to make him homesick.

During the tour of the East his first visit to Java (where he played at all the principal dance resorts) was so successful that he went back four times. For 13 weeks (in 1921-22) he was at the Europe Hotel, Singapore, and for 15 weeks at the Hong Kong and Repulse Bay Hotels, Hong Kong. While here, a special Pavilion was erected and a grand ball given in honour of the visit of H.R.H. the Prince of Wales. Will Hender's band (then a combination of 14) was engaged to play, and the Prince personally complimented him on the performance.

May, 1922, saw the show at Astor House Hotel, Shanghai, followed by an appearance at the Lyric Theatre, Manilla. Back to Java was the next move, and then Siam, opening at the Royal Bangkok Sports Club on Boxing Day, 1922; Sumatra (Hotel de Boer, Medan); Singapore (Adelphi Hotel agtin in April, 1923); Sourabaya (open-air Palais de Danse); Calcutta (Grand Hotel); Bombay (Palais de Danse in February, 1924); and Cairo (at Ciro's Club, which he took over in April, 1924, putting on a first-class cabaret).

Arriving in London, Will Hender met Mme. Coletta, hostess of the Queen's Hotel, Leicester Square, where he and his band were a great attraction during their 16 weeks stay. Then he fulfilled an Australian Government contract to appear at Wembley, and visitors to the Australian Pavilion this year will agree that Will Hender's Marimba Band was one of the musical treats of the Exhibition. In his present locale he is again associated with "the old firm" in Jack Waller and Herbert Clayton, with whom he is enjoying a long and pleasant engagement.

Miss Rita Shield, who now shares Will Hender's name and fortunes, and who is also appearing in "Mercenary Mary," was originally with "The Versatile Three" in Java. Since she has been in England, Miss Shield, who is known as "The Melody Girl," has played at the Café de Paris and the Queen's Hotel.

During his Eastern travels Will Hender met Harry Gould, the comedian, and it is rumoured that they had many a "peg" together in Calcutta and Bombay, and many a midnight ride athwart a camel to the Sphinx and the Pyramids in the manner of the sheikiest of sheiks. Harry, it is said, is returning to the East some time next year, and as Will is contemplating another tour, no doubt "the twain shall meet."

Will Hender's activities are not confined to playing and band organisation. He is also a composer. That lilting Javanese fox-trot "Nonni," which the Cavendish firm are handling, is from his pen, and amongst others, the fox-trot, "Sourabaya Maid," with the same impelling Eastern atmosphere, is much in demand.

In appearance, a typical fresh-complexioned colonial of good physique, Will Hender, with his genial personality and musical ability, has the stock-in-trade which should carry him as far again as he has already travelled.

TWELVE O'CLOCKS' CENTURY.

Miss Mathilde Verne is to be congratulated on having carried her Thursday "Twelve O'Clocks" at Æolian Hall to the completion of their century. A programme drawn up with the intention worthily to celebrate the occasion had as its centrepiece Schumann's Andante and Variations, in the original version for two pianos, two 'ce'los and horn, which amiable and ingratiating work was played with a oneness of spirit and an enthusiasm altogether admirable by Miss Verne and her colleagues, Mme. Alice Verne Bredt and Messrs. Cedric Sharpe, Rowland Hill and Muskett. A delightful revival this, and appreciated as it should be, as the audience's warmly-expressed approval showed. Mozart's trio for piano, violin and viola, with, as players, Miss Verne, Mr. Brosa and Mr. Lionel Tertis, opened, and Dvorak's quintet in A closed an enjoyable concert.

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